

The Ross Crane Book
of
Home Furnishing
and Decoration







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COURTESY OF MARSHALL FIELD AND COMPANY

Color Plate No. 1.—An Attractive Interior with Wilton Rug, a Dominant Note in the Color Scheme

The **ROSS CRANE BOOK** *of*
HOME FURNISHING
and
DECORATION

**A Practical, Authoritative and Sympathetic
Guide for the Amateur Home Decorator**

By

ROSS CRANE

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Former Director, Extension Department of
the Art Institute, Chicago; etc., etc.

ILLUSTRATED

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PREFACE

On one occasion Hermann, the celebrated magician, was being complimented on one of his public performances by a most enthusiastic admirer who wound up his tribute by exclaiming, "and to think that that marvelous program was staged by just one man!" To which the magician, with a smile, responded "Ah, my friend, but you forget de hundredt in de vings."

In spite of the title of this book, which would appear to claim for its author whatever merit the volume may contain, I wish to call attention, most emphatically, to "the hundredt in de vings," which in this case consists of more than three thousand home-makers who have consulted me with regard to their home furnishing and decorating problems.

It is by reason of the questions asked by them that I am encouraged to believe the book may be of real helpfulness to home-makers and students of Interior Decoration, for these thousands of questions, many of them oft repeated, have made clear to me just what are the typical problems each home-maker encounters and just what things she wants to know.

This book is my answer to these questions—not as individual, unrelated questions, stated categorically—but by the logical method of citing and illustrating the principles on which Interior Decoration is based; so that my readers, mastering these principles, may be enabled to solve their problems for themselves, as they arise.

There are three outstanding commonsense facts connected with this subject of home beautifying and which I have sought to make clear by dint of statement, illustration and reiteration; they are,

FIRST,—That the practise of Interior Decoration is based on principles which are as definite and readily grasped as those of mathematics. The home-maker need never *grope* in her effort to secure beauty and comfort in the furnishing and decoration

of her home. She can always *know* just what step to take next, what selections to make, what colors to employ.

SECOND,—That beauty in home decoration is not dependent on lavish expenditure, but rather on an educated taste and careful thought. A slender purse need debar no one from achieving comfort, individuality, unity and harmonious color in her home environment.

THIRD,—That the basic consideration in furnishing a home is not the idea of decoration, but the idea of use. Suitability, as the magic yardstick of measurement, is stressed in almost every chapter and in connection with every phase and feature of this tremendous subject.

“After all the Beautiful is the Suitable.”

ROSS CRANE.

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THE ROSS CRANE BOOK OF HOME FURNISHING AND DECORATION

CHAPTER I

THE HOME DECORATOR'S WORKING PLAN

This chapter is the most important one in this book. It contains the key to the subject of interior decoration. It is, in effect, the answer to the following question, which is one I have been asked many times:

“I am about to furnish and decorate a new home. Just how shall I go about it? Is there any definite plan or mode of procedure which an inexperienced home-maker can follow that will simplify what seems to be a frightfully complicated affair?”

The writer of this question somehow has learned the truth about furnishing a home; that it is “a frightfully complicated affair.”

It *is* a frightfully complicated affair, to be sure; but, on the other hand, there *is* a “definite plan or mode of procedure which the inexperienced home-maker can follow” that will simplify it amazingly.

DECORATOR'S WORKING PLAN

It is called the *Decorator's Working Plan*, used by the professional decorator in building up his scheme of decorating and furnishing. With its aid he is able to move steadily forward, step by step, making his selections and decisions with a precision and sureness that seem almost automatic to the onlooker.

It indicates, in the first place, just *how* and *where* to begin the undertaking. I think that one point is somehow the most perplexing question of all to most amateur home decorators when faced with the bewildering array of furnishing and decorating problems. Knowing where to begin, and how, is a great relief and advantage.

But the most wonderful feature of the working plan is what might be called a standard of measure—a sort of “yard stick”—by the use of which every candidate for admission to your home furnishing scheme can be accurately measured or tested and automatically eliminated or admitted.

This yard stick can be applied to the color and texture of the walls no less surely than to the size, style and upholstery of the furniture. Using it, you may arrange the furniture in each room to secure its best use, most attractive appearance, and the greatest possible distinction in the room itself. Even the shapes, sizes, colors and placement of the pictures on the walls may be decided on by bringing this yard stick into play.

It is this decorator's working plan that I wish to place in the possession of my readers in this chapter; then in the chapters that follow give a practical demonstration of the way to use it and the infallibility of its operations.

FIRST DREAM YOUR PICTURE

The great artist, Corot, describing his method of painting, once said, “First I dream my picture, then I paint my dream.” A room or a home, when properly decorated or furnished, is a picture—a work of art. And being a work of art, it must first be created in the mind of the artist.

I am not going to ask you to sit down and visualize the rooms of your new home in detail. That would be too difficult for most people; but, using our working plan, we are going to do that very thing, using pencil and paper. This we shall do step by step till color, shapes and arrangement ensembles are all detailed; and as we set down each item in black and white the picture in your mind will keep growing and developing till at last you will feel, as any artist comes to feel, that you are now ready for the canvas, paint-box and brushes.

In this case these will consist of the walls and floors and ceilings and all the various colors. textures. shapes. lines and

forms of the furniture, rugs, draperies and other accessories that are to go into your home. You will then be ready to start out on your shopping tour, but not till then.

PRELIMINARY TO THE FIRST STEP

Before taking your pencil in hand, however, there is one important preliminary to be observed—one thing which more than anything else will help you to formulate your own home ideal; that is to say, “dream your picture”; namely, to get firmly fixed in mind the idea that it is a home you are about to furnish—not a museum and not a place for showing off the size of the family bank account. And that this home is that of certain, definite individuals—your own household, in fact. And therefore everything to be selected for that home, from the draperies at the living room windows to the rugs on the bedroom floors, are for the pleasure and comfort of that small circle of people.

Another commonsense principle to bear in mind is that *quality costs money*. Good furniture, for instance, is the product of artistic design, superior materials and honest workmanship. All these things cost money. So, if your means are limited—and the great majority of householders constantly have to plan ways and means for making one dollar do the work of two—get fewer things to start with and pay enough to make sure of getting beauty and serviceability.

Right here perhaps is the best place to formulate two guiding principles to be observed in buying home furnishings—particularly the furniture—this applying to people of moderate income:

(a) Never buy furniture just for now. Makeshifts are never satisfactory even while they last, and replacing them entails unnecessary expense.

(b) Never let that which is shoddy or dishonest enter your home in its furnishings. The coverings to your chairs may be denim, but the parts which are hidden (the materials and workmanship) shall be serviceable and of good quality.

THE DECORATOR'S YARD STICK

Now, with these principles as a general guide, let us make an acquaintance with the decorator's yard stick. The name of it is “The Fourfold Test of Suitability.” The way to use this

yard stick is simple: Require every article proposed for use in each room to pass an examination consisting of four questions; these are:

1. Is it suited to the needs and preferences of the members of my family (or the individuals for whose use it is intended)?
2. Is it suited to the purpose for which it is to be used?
3. Is it suited in style, color and proportions to the room in which it is to be placed?
4. Is it beautiful?

If the article fails to meet all these requirements it is unsuitable for use in your home. This fourfold test should be applied to everything—not only the furnishings, but the background of the rooms—the floor, walls and ceilings.

Have you ever visited a great home furnishing establishment with the idea of buying furnishings? Do you recall your growing sensations of bewilderment, perplexity and downright despair after being conducted through aisle after aisle, flanked on either side by chairs, davenports, settees, footstools, book shelves, tables, end tables, consoles, desks, sewing cabinets, benches, dining room suites, bedroom furniture, sun-room sets, lamps, pictures, rugs, wallpaper, lighting fixtures, draperies, etc., world without end?

The very multitude of things from which to select is the most discouraging thing the amateur home decorator is called upon to face: Just how to make a choice—the *best* choice—from so many things that are so varied in their qualifications.

That is exactly what the yard stick is for; and it performs three-fourths of the eliminations before you leave your home, so that when you reach the shops you have a very clear idea of just what things you want, their very styles, shapes and sizes, even their colors.

PUTTING YOUR IDEAS ON PAPER

Now, with these guiding principles of use or suitability in mind our next step is *not* to the furniture stores, but to the writing desk. Here, before buying a stick of furniture or the linoleum for the kitchen floor, do your furnishing on paper. It's cheaper and better, too, to make your changes with a rubber eraser.

In Chapter II is the story of a living room which was furnished for six hundred dollars. In it is described how Mrs.

Newly-Wed planned the entire room on paper, and by so doing made everything in the room, including the paper on the wall and the color of the floor, work together with everything else—furniture, rug, upholstery, draperies, curtains, lamps, pillows, and other accessories—to secure the maximum of comfort and beauty, with the minimum of expenditure of money.

Here is a summary of the steps by which she dreamed *her* picture and then painted her dream:

First, she made a complete list on paper of the essentials, the things she felt she must have at once. This included not only the pieces of furniture, but the rugs, draperies and accessories, each article being subjected to the fourfold test of suitability.

Second, she drew to scale a diagram of the floor space, showing all the openings and wall spaces. Of course this necessitated a study of the room in its architectural character as well as the openings, size, proportions, view and lighting. This is always a necessary preliminary, and if there are several rooms to be furnished, their relationship to, and connection with, each other must be noted.

Third, having made the diagram of the room, she placed all the furniture in the room—on the diagram, of course—grouping it to conform to the wall spaces and windows, and with the family and its interests always in mind. Several possible arrangements were tried before the best one was finally determined upon. Having arranged the furniture on the diagram, it was the easiest thing imaginable to install each piece and arrange each grouping in the room when finally the actual furniture was all selected and delivered.

Fourth, having planned the furniture groupings, she then visualized the picture in terms of color; which means she decided on the color scheme and then placed each article in each grouping with reference to its color, thus securing a pleasing color balance in the room.

Then, and not till then, did she visit the stores and make her selections of the actual furnishings. And when the furnishings were finally installed in the new home—but that is all told in the next chapter.

CHAPTER II

A LIVING ROOM FOR SIX HUNDRED DOLLARS

At first I planned to reserve this story for a position in the back of the book, but as I wrote Chapter I, I began to see that the place for it was directly in connection with the description of the Decorator's Working Plan, as perhaps the most graphic and helpful way to illustrate the various steps by which the professional decorator works out a scheme, using the working plan throughout.

More than that it seems to be the manner and place to demonstrate just what can be done to secure beauty and comfort in home decoration with strictly limited means.

About three years ago in an address on "Interior Decoration," I mentioned a recent experience in furnishing a living room on a budget of six hundred dollars. At the close of the talk a woman who recently had gone through the ordeal of furnishing a home came to me and said, "Of course, Mr. Crane, that talk was purely theoretical; a living room furnished suitably for nice people to live in can't be done for six hundred dollars, now can it?"

I "opined" that it could be and offered to take her to the home of a happy young couple who had just moved into their sweet, little five-room Dutch Colonial cottage and introduce her to the "nice people" who were living in that six-hundred-dollar living room.

Perhaps I had better admit in the beginning that our Newly-Weds had a few little wedding presents to start with, but only these two articles in the way of home furnishings: one pair of brass candelabra; one Japanese wall panel—about

fourteen inches by thirty inches in size. Aside from these they, being "nice people" had quite a liberal supply of books which they had accumulated before their marriage.

When these young people came to me with their problem it was easy to see that they were genuine "quality folks," which is another way of saying that they preferred the real to imitations. Young Mrs. Newly-Wed declared—"We plan to start out with fewer things, but have them good and serviceable, then add to them as we can afford to from year to year. Being poor, we can't afford to buy anything 'just for now'; what we purchase must be good enough to last a long time."

They had decided that six hundred dollars was all they could spare for furnishings for the living room (having four other rooms to furnish in addition to meeting heavy payments on the house itself). So you see they were working on a budget plan of balancing their expenditures. This should always be done, whether one room or several are to be furnished.

But only six hundred dollars! Manifestly there could be no grand piano, no oriental rugs, no hand-woven wall tapestries, oil paintings, nor expensive upholstery; no silk, linen, velvet or damask draperies. Yet there must be seating furniture with its upholstery (and often the upholstery costs more than the furniture itself); there must be floor coverings, lamps, tables, curtains, pictures, a desk, perhaps, and a limited amount of decorative accessories.

We then set about solving the problem of these young folks by making practical use of the decorator's working plan. First, we made a list of "indispensables"—the things they felt they really must have to make the living room liveable.

We found the indispensables for the room in question and for the people themselves to be about as follows:

A 9 x 12 rug for the floor.

A couch or davenport.

An easy chair for "Him."

An easy chair for "Her."

Two other chairs, one a Windsor arm chair.

Three tables of various sizes—one at least being of the gate-leg type.

A desk (if possible—and it was).

Two lamps—one table lamp and one floor lamp.

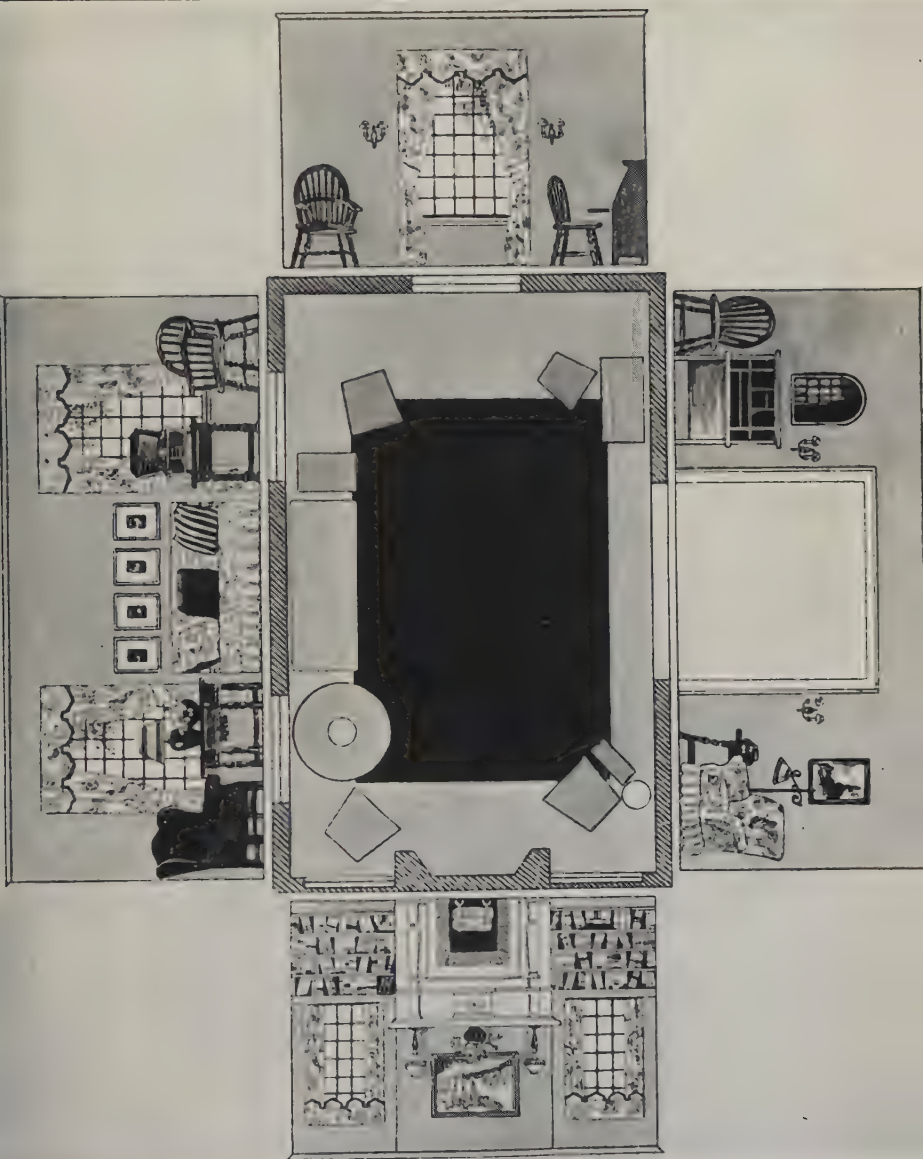


Plate 1.—A Six-Hundred-Dollar Living Room



Plate 2.—A Living Room for Six Hundred Dollars



Plate 3.—Clever Living Room Arrangement in which the Furniture itself and the Grouping Conforms to the Shape of the Room. Observe that the Floor is the Darkest Part of the Room

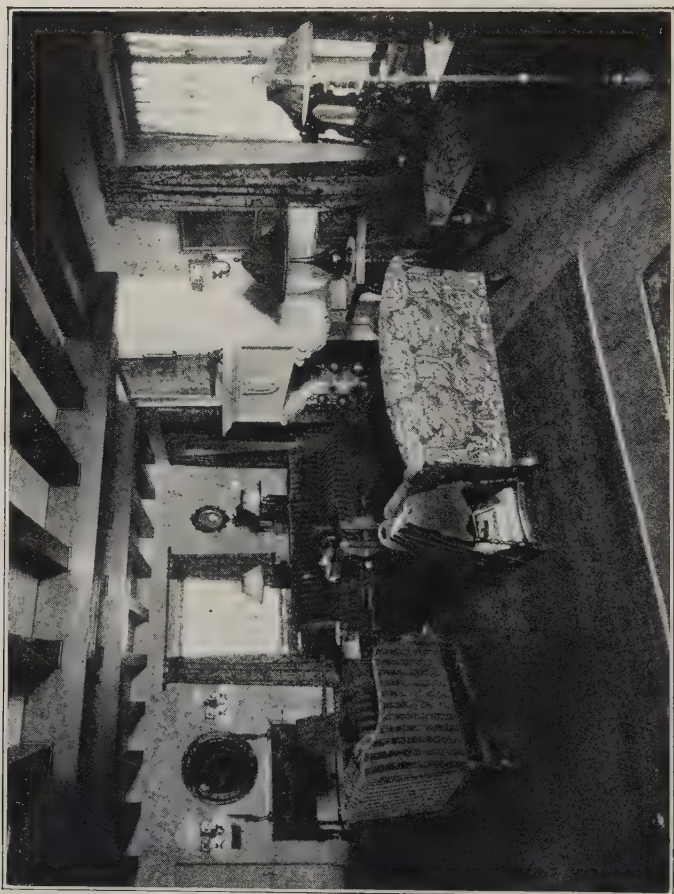


Plate 4.—The Block-Linen Draperies and the Upholstery in Tapestry, Striped Mohair and Block-Linen Harmonize Well with the Heavy Beamed Ceiling, Hand-Modeled Plaster Walls and Massive Stone Mantel. The Rather Heavy Furniture, Andirons and Wall Brackets Are in Scale with the Architectural Background, While the Dark Floor and Deep-toned Rugs Balance the Dark Beams of the Ceiling

Curtains and draperies for three windows.

Two pictures.

A mirror.

Some cushions.

A bowl for flowers and a small, slender, tall glass flower holder.

A phonograph.

One pair of Candelabra. One wall panel: own possessions.

In case of a budget even more limited, the desk and one table might be omitted; but a musical instrument of some sort is always an indispensable in a real home.

ARRANGING THE FURNITURE ON THE DIAGRAM

The next move, according to the working plan, was to work out an arrangement of the furniture in the room. We made a diagram showing the floor plan of the room with its openings and wall space drawn to scale; then we placed the furniture in the room—on the diagram, of course—trying out several different arrangements till at last one was evolved that conformed to all the requirements of our fourfold yard stick of suitability.

A reference to the diagram in the illustration will show the couch standing in a space between two windows and close to the fireplace—making it an ideal place to lounge or read. (It was the only wall space long enough, in fact.) At the end next the fireplace is “His” chair with a good size gate-leg table uniting chair and couch into an intimate grouping. The lamp on this table emphasizes the grouping still further.

On the opposite side of the fireplace is another arrangement, consisting of “Her” chair, a table and a floor lamp; this latter object strengthens the composition and distributes the lamps to serve opposite sides of the room.

The desk and desk chair form a third grouping. Opposite, at the end of the couch, the third table was placed to hold the box phonograph, and adjacent to that in the only space left, the Windsor chair came to rest.

Then we worked out a scheme of furnishing and decorating in which everything in the room was bound to help out everything else—even the walls and floor playing very important parts in creating beauty and unity.

The wallpaper was chosen to assist in establishing the color scheme and serve as a quiet, cool, agreeable background for the picture we planned to paint and at the same time temper the warmth of the light entering the south and west windows. The oak floor, instead of being finished in the light, taffy color, so dear to many feminine hearts and to all floor finishers, was stained a very dark walnut color—so that when the dark rug was laid upon it, both being about the same color value, the floor and the rug seemed almost to melt into each other, and the disparity in size between the 9 x 12 rug and the 13 x 20 floor almost wholly vanished.

COLOR THE FIRST CONSIDERATION

Of course the first step was to decide on a dominant hue and work out a color scheme. The *less money* there is available the more painstaking should be the thought exercised in building up a carefully detailed color relationship, such supervision extending to every object that enters the room.

The warm light entering the south and west windows necessitated the use of cool colors for our dominant hue. Blue is the coolest color, green coming next. Then came the question of the preference of the members of the family: Young Mrs. Newly-Wed loved green; her husband said "it made no difference to him." So green was selected as the dominant color, much to my own satisfaction, knowing the infinite possibilities for beauty in "the thousand shades of green"; although I realized too, that the choice made the problem much harder than to develop a scheme with blue as the basis. For blue, with its combinations, such as blue and rose, blue and gold, and blue and various neutral tones are to be found in many inexpensive fabrics and patterns. Not so with the greens. Inexpensive fabrics in that color are rare. But that meant that while we should have to search more diligently for our materials we could look for a corresponding degree of effectiveness and individuality in the results.

Now what other colors to use with green? First let us take stock of the greens themselves. What a wonderful range of hues, from normal or emerald green up through the blue-greens, and jades to yellow green! And down the scale to the olive greens, bronze and bottle greens.

Besides which we have the two components of green to play with—blue and yellow. And still more, the complementary of green, red-orange, for use as an accent. And we have not yet touched on the natural tones of black, white, gold and the grays. There's a scale of color notes for any artist to dabble in.

STARTING THE COLOR FROM THE WALLS

We began with the walls which are the foundation of the color of a room—they being the largest reflecting surfaces; of course only dull tints of color were used there.

Then we considered each object and each part of the room itself with reference to color, finally making an outline something like the following:

Walls: Wallpaper with sand-colored background and an all-over pattern in greens, blues and red-orange, the general effect being that of a delicate gray-green.

Woodwork: Same as the background of the wallpaper.

Ceiling: A tint lighter than the walls.

Floor: Dark walnut—same as the walnut furniture.

Rug: Dark blue-green.

Draperies: Cretonne with pattern in soft blue-green, dull red-orange, black and yellow-green on a sand-colored ground.

Curtains: Ecru net.

Upholstery: Couch, slip-cover of the cretonne. One chair, solid color—dark blue or dark green or blue green. Other arm chair, solid color—maroon. Cushion pad for third chair—striped material in black, yellow and maroon.

Furniture: Brown mahogany and walnut, with two painted pieces in blue-green.

Lamp: Pottery base in blue-green. Shade, yellow silk.

Cushions: One blue-green; two deep blue; one red-orange; one black.

Bowl: In jade green.

Pictures: In colors of the room.

Here is our color scheme in detail; let me tell you how we made it easy for ourselves and insured getting a feeling of unity in our colors: At once, after deciding on our dominating color, we set out to find a suitable drapery fabric which should have that color as its dominant hue, and then use that as our pattern for the room colors. Mrs. Newly-Wed wanted cretonne for the

draperies: it suited her purse and was in character with the modest scheme of furnishings; besides there are such beautiful colors and patterns to be found in that material. The pattern finally hit upon was wonderful. Only a real artist could have created its bold yet exquisite design and combined its rich, heart-warming colors. It cost only one dollar and a quarter per yard and looked for all the world like hand-blocked linen. There was our green—a bluish green—and with it the complementary tone of red-orange and the two components, blue and yellow; there also was a splash of black for good measure. Now if you will re-read our color outline you will see how the cretonne was used as the source of our color scheme.

ARRANGING THE COLORS ON THE DIAGRAM

Then the diagram again was brought into play to help distribute the colors throughout the room. The couch was to have a slip-cover of the drapery cretonne. All the room colors would be focused there. The chairs were to be solid colors—one of the dark blues found in the cretonne pattern, the other in maroon. “His” chair being in the lightest part of the room, got the dark blue, leaving the maroon for the other upholstered chair. The maroon, by the way, was chosen to bring the element of warmth into the scheme. It is not so vivid as red-orange, the complement of blue-green, but is closely related to it.

On the same wall with this chair is the desk and desk chair; they were painted in blue-green, the inside of the desk being painted a soft Chinese red, which is very close to red-orange.

The pillows on the couch splashed into the picture solid areas of all these colors against the cretonne background. And the pictures, draperies and mirror frame carried the colors into the upper spaces of the room.

When we had finished this operation Mrs. Newly-Wed exclaimed: “Why, I can see that room now just as clearly as if it were right before me. It’s going to be lovely! Over here on the big table in front of the lamp we’ll put John’s smoking things and some magazines; and back of the lamp there’ll be a row of books. And I’ll have a little yellow damask square on my table for a runner, and put my sewing things and the flower holder there. And over the desk will go the mirror; and my little Japanese panel will hang on the wall back of my chair;

and—and—O yes, the books in the open book-cases on either side of the fireplace—the pictures over the mantel and the candleabra on the mantel shelf with a bowl of flowers between them! —Oh, do let's hurry and get it done!"

Which was to me ample evidence of the efficacy of our working plan to build up in the mind of the home decorator a vivid picture of the room she plans to furnish.

SELECTING THE FURNISHINGS

All that has been done so far is to make ready for the actual selections of the furnishings. If we had been hazy about any of the particulars when we began, we had by this time a very definite idea of the style and character of every single thing to be chosen.

One very important thing we had to start with—the idea we wanted the room to express. Rooms, as everyone knows, may be made to express definite ideas—halls should express the idea of hospitable welcome combined with a tinge of formality; ball-rooms of gayety and festivity; libraries of quiet retirement; dining rooms of good cheer and brightness; living rooms of restfulness and comfort; bedrooms of repose and daintiness. These ideas are conveyed by means of the style, size and shapes of the furniture and the colors and textures used throughout the room. There are some shapes and designs of furniture that express dignity and formality, others that convey the idea of simplicity and unassuming homelikeness—fireside furniture, you might call it.

These young people could never express their fine, straightforward, friendly character in grandiose, massive or ornate furnishings, nor would such furnishings be at home in that small, simple room. But there are styles and shapes of furniture, there are patterns and textures in drapery materials, rugs and upholstery, that do fit in with the idea of unaffected simplicity and hospitable homelike charm. Such pieces of furniture, for instance, as the gate-leg table (which is Jacobean) and the Windsor chair, the old-fashioned wing chair, the spinet desk—does not the very spirit of homely domesticity abide in their shapes and colors? Soo, too, with cretonne, denim, cotton damask, crepe mohair, in drapery and upholstery materials; rag and hook rugs and plain linen rugs also are in the same category.

It is this type and character of furnishings that we saw in our united mind's eye, after our first three-handed conference at the new house. One of our problems was to hit upon a color character to combine with the furniture character. This we felt was accomplished in the scheme worked out in the outline above.

We come now to the actual selection of the furnishings from the stocks in the shops; although, as has been said, the draperies were chosen some time earlier. Up to this time all the furniture we have been covering with special upholstery and moving on the diagram has been imaginary.

SUITABILITY AND BEAUTY DETERMINES CHOICE OF RUGS AND DRAPERIES

For floor covering we chose a 9 x 12 linen rug in a blue-green color, the cost of which was fifty dollars. No other type of rug at the price will give so much service, coupled with good looks, as the linen rug. By and by when our young folks are able to buy a worsted Wilton the linen rug will be welcome in sunroom or bedroom; and for twenty-five years to come it will still be giving good service.

After the rug came the window hangings. For glass curtains we selected ecru-colored net. The net is washable, serviceable and good looking while the ecru color blended in well with the wall color. Scrim, marquisette, or muslin of the same color would have been equally appropriate.

From the beginning Mrs. Newly-Wed had declared for overdraperies. She said she must have more color and interest in the upper part of the walls than could be supplied by a few pictures, "and besides," she added, "I can use the draperies in place of shades." The cretonne selected was made up, lined with ecru sateen and finished off with shaped valences in one of the best decorating establishments in town at a cost of only seventeen dollars per window. And they displayed a style and finish, combined with real beauty of design and color that made those windows objects of rare distinction. The lady could have made those draperies herself (she did make up the glass curtains), but she said she believed it to be good economy to hire experts to do work that called for so much careful measurement and workmanlike finish as draperies. She made the slip-cover

for the couch also—and a smart-looking, well-fitting slip-cover it was.

Having disposed of the floor, walls and windows, we came to the selection of furniture; a problem simplified by a wise decision to sacrifice costly upholstery in favor of good construction and real comfortableness.

SUITABILITY MEANS COMFORT FIRST

In the living room the furniture that most effectually makes for comfort is the sitting furniture—the chairs and couches; but the chairs come first. Each member of the household should have his own easy chair, personally selected to meet his own requirements, after trying out many chairs by the only practical test—sitting in them.

A chair for “Him” was the first thing to find. After trying out several likely possibilities, “He” settled on a deep, down-cushioned, high-backed wing chair, covered in a dingy-hued sat-teen. The price of this chair was seventy-six dollars. Covered in mohair or high grade tapestry the cost would have been nearly double that amount. Yet because of its beautiful lines and manifestly substantial workmanship, the chair breathed an air of comfort and quality associated only with high class furniture.

The navy blue denim with small black all-over design which was selected for this chair was put on it in the upholstery department at no expense other than that for the materials. And that chair became not only an element of comfort, but also an important factor in establishing our scheme of color, which no taupe covered chair could hope to be.

Mrs. Newly-Wed then chose a smaller chair for herself—all-over upholstered to be sure, for comfort’s sake, but slender and graceful in line for beauty’s sake; this, especially upholstered in deep maroon colored rep of our own selection, cost sixty-five dollars. As a piece of furniture it too belonged to the “quality” class.

The limitations of our budget forbade the idea of getting a desk at the time, as even the lowest priced one which could be considered at all would take too great a number of our precious dollars; but Mrs. Newly-Wed, rebelling at the thought of doing without a desk even for a few months, spent some hours at second-hand stores, with the result that she acquired a wall

desk of good proportions, much like the rest of our furniture in line—the slant top kind with a drop-leaf, which when let down becomes the desk table. “And it could be had for twelve dollars and fifty cents!” “Marvelous,” said I. “But it’s oak!” demurred she, ruefully. “We’ll paint it,” says I, “and make it look wonderful.”

We took it, removed the finish, painted it blue-green on the outside and a joyous Chinese red lacquer (which is red-orange) on the inside. Also she found an old-fashioned spindle-back kitchen chair and painted that like the desk, with line decorations in red-orange and used it as a desk chair. The effect in the room was charming. Desk and chair and paint cost nineteen dollars and fifty cents. Mrs. Newly-Wed did the painting. No charge for labor!

The davenport problem came next, which reminds me that on the day we started to select the furniture Mrs. Newly-Wed called my attention to a newspaper advertisement of a three-piece living-room suite, consisting of over-stuffed davenport, wing chair and arm chair, upholstered in taupe mohair, all three pieces priced at only one hundred sixty-four dollars and ninety cents.

“What do you think of that?” she asked, with a twinkle in her eye? “I could be arrested for saying right out loud what I think of that,” I answered. “I guess we both think the same about it, then,” she replied. All of which may be taken to indicate that in my estimation three over-stuffed pieces of seating furniture, upholstered in mohair at the price mentioned must be pretty poor stuff to live with. And it is. A really serviceable davenport alone, well constructed, of good materials throughout, covered with mohair of any grade, cannot be sold at a profit for the price of three pieces in the advertised suite. Then think, too, of having three massive pieces of furniture in colorless taupe in any room—particularly a small one—and of the sacrifice of opportunity to use the upholstery as a means of distributing the colors of your color scheme throughout the room!

We couldn’t afford to devote two hundred dollars of our six-hundred-dollar appropriation to the purchase of a conventional davenport; so we solved the problem by getting a day-bed of the spindle type (first cousin to the gate-leg table and Windsor

chair) at the comparatively small cost of fifty-five dollars. Next year, perhaps—or the year after—circumstances may permit our young folks to buy a comfortable, roomy, down-cushioned day-enport; at which time the day-bed will be discarded? Not at all—it will be moved to do service in the porch, sunroom or bedroom.

This day-bed plays a stellar role, not only in the furnishing of this living room, but in its decoration as well in this way: Mrs. Newly-Wed made for it a beruffled slip-cover out of the drapery cretonne; and then finally built the couch into the room by installing it against the wall as shown on the diagram and standing a gate-leg table at each end. This placement against the wall gave the day-bed a back—an item of importance.

Then still further to incorporate the couch into the scheme, she hung behind it on the wall a panel of the same material as the slip cover. This panel was suspended from a brass rod at a height of about thirty inches above the day-bed and extended down back of it. Against this cretonne couch cover and back the pillows in their solid colors of blue, green, red-orange and black were doubly effective as splashes of color.

Then to work out a decorative, interesting wall composition we hung a row of four small, framed, colored prints, alike in size and framing, above the wall panel, as shown in the illustration. These prints were some Mrs. Newly-Wed cut out of some art magazines and framed with narrow gold mouldings at a cost of three dollars each.

The picture for the space over the mantel was a color print selected after much ransacking of picture shops. It was a reproduction of a John Carlson woodland scene and was chosen because of its beauty and interest, but particularly because in it all the colors of the room were repeated. The room really might have been done with the picture as the inspiration for the color scheme. It cost, with frame, twenty dollars.

More of the dominant color was brought into the room in the blue-green pottery lamp base. The empire-shaped silk lampshade was made to order at a cost of only eighteen dollars and fifty cents. The base cost twelve dollars and fifty cents.

The final touch of decorative beauty was found in the shape of a glass bowl—jade-green in color—which was filled with bitter-sweet berries. The bowl was one dollar and fifty cents. No,

not the final touch—for that was supplied by the many varied colored bindings of the books in the open, built-in bookcases, these pieces of furniture being part of the house itself.

Perhaps my readers can visualize the picture. Everyone who visits this living room is delighted with its beauty, the manifest comfort of all its appointments and the feeling of unity and harmony that exists not only between the various furnishings, but between the furnishings and the occupants of the room. The imprint of the "rubber stamp" is absent. The dominating thought was not "Is it like what the neighbors have?" nor was it "Is it the latest style?" Rather it was, "Is it suitable?" and "Is it beautiful?" And since the ensemble was selected to suit the needs and preferences of the people who are to use it, the room possesses the rarest and most interesting beauty of all—individuality.

What I wish to call to the attention of my readers is this—it took time and thought to dream this picture and then paint it—time and thought. Not ample means, not unusual artistic talent—just time and thought.

O yes, and one thing more—a practical working plan.

Any amateur home decorator who will give to the solution of his or her decorating problems the time and thought expended by this young couple on theirs—directing that time and thought by the decorator's working plan, may confidently expect similar satisfactory results.

CHAPTER III

HOW TO USE COLOR

Most of the homes I visit—and my work calls me into hundreds of homes each year—are in themselves mute but eloquent testimonials of the ignorance of even the more cultivated people, of the real possibilities of color as applied to home decoration.

Not that we err by using garish or overly brilliant colors in our homes. We go to the opposite extreme and limit our palette to the low-keyed, sad-eyed grays, dull browns and taupes. Those who have graduated from the monotonous of browns (what Oscar Wilde called "brown ambiguities") that were so popular a few years ago have adopted the even more uninteresting, colorless taupe as the dominant hue of their living rooms: taupe upholstery, taupe rugs, taupe draperies.

In a great many homes, however, there is no apparent dominating hue, but an assemblage of furniture, rugs, draperies, upholstery and pictures which in color are for the most part unrelated to each other and in many instances utterly hostile to each other.

Even in the homes where the hand of the professional decorator is manifest, the timidity of the mistress—or master—of the house in many cases has so emasculated the color scheme that all that the color expresses is a quiet, well-bred, characterless nonentity. Very rarely does one have the joy of finding a room in which rich, deep, glowing color has been used intelligently and freely. We are afraid of color. The pictures on our walls prove it. Look at them! How dull they are! How gray and drab and sad toned. Black

and white lead in popularity, with sepia and gray close seconds.

This is the protest I hear most frequently when urging Mrs. Home-maker to make her home the abode of joyous, harmonious color. "But, Mr. Crane, I want my living room to be quiet and reposeful." And I feel like answering, "The most quiet and reposeful place known to man is the tomb." Living rooms *should* be reposeful—the keynote of the living room should be comfortable restfulness. But I know of nothing more conducive to an atmosphere of comfort and restfulness than a fine harmony of deep-toned, rich color in the appointments of the room.

I feel quite sure you will agree with me that the Six-Hundred-Dollar living room described in Chapter II is wholly comfortable and restful in looks and appointments. Yet the color of everything in it, from the walls to the upholstery, is rich and definite. But the colors first of all are beautiful in themselves; secondly, they are suited to the exposure of the room; thirdly, they harmonize with each other, and finally, they express the strength and sweetness of character of the people for whose use the room was furnished and decorated.

COLOR OUR NATURAL ENVIRONMENT

The fact is we live in a world of color. No pigments or dyes ever have been invented which are brilliant enough to reproduce the colors of nature under the morning sunlight. Color is our natural and lifelong environment. Why then, shoo it out of our homes? Why? Because, as I said before, we are afraid of it; not of color itself, but of the tragic mess we make of it when in our ignorance of the laws of color association we essay to use it.

THE REVERSE OF THE SHIELD

Having displayed one side of the shield, it is only fair that I show the other; and I am pleased beyond measure to be able to say there is another and totally different face to this subject of color in home decoration; this is that within the past three or four years, particularly in larger cities, a tremendous vogue for color has utterly transformed the homes of the great majority of people of cultivated taste.

And this vogue, since it is sponsored not only by people of taste and discrimination, but also by the leaders of that vague and more or less exclusive domain which is featured in the Sunday newspapers under the head of "Society," is bound in time to become universal. Fortunately, in this new and growing enthusiasm for rich, strong, harmonious color in our home environment, the example set by "Society" can exert only a wholesome and beneficial influence over the home life.

MUST USE SOME COLOR

Now here is a significant and vital fact: Whether you know anything about color or not—whether you love it or fear it—the very moment you undertake to furnish a home that *moment you begin to use it!* For every article of furniture, every rug, lamp or picture you place in your home has color; it is its color, in fact, that makes it visible. And since you *must* introduce color into your home, the part of wisdom is to make that color contribute to the comfort and pleasure of all that dwell in that house. More than that, color is not only the master key to beauty in home decoration, but it is the chief ally and first aid to the home-maker of limited means, for color offers *the most economical way to achieve beauty*. Manifestly, therefore, the first lesson for the amateur home decorator to learn is how to use color in order that she may avail herself of this tremendous decorative asset.

All I shall attempt to do in this study is to outline some of the simplest, most practical and useable facts about color—such as the characteristics of the more common colors, the way they act on each other, on rooms and on people; what colors may be used together; how to distribute the colors in a room; what particular color combinations are most appropriate for the various rooms of a house and, in short, how to go about it to build a color scheme for any given room.

I shall begin by showing the relationship of the commoner colors to each other—simplifying the process by the use of the accompanying color chart.

As every one knows there are three colors that cannot be produced by combining any of the other colors—RED, YELLOW, BLUE; from these three, in conjunction with black and white, all the other colors are produced. For this rea-

son they are called the *Primary Colors*. These you will find in the small circles at the apexes of the triangle.

Midway between these three colors, in the middle spaces, outside the triangle are three other colors—Orange, Violet and Green, which are called *Secondary Colors* or *Binaries*. They are formed by combining two primaries, yellow and red, producing orange; red and blue, producing violet; and blue and yellow, producing green.

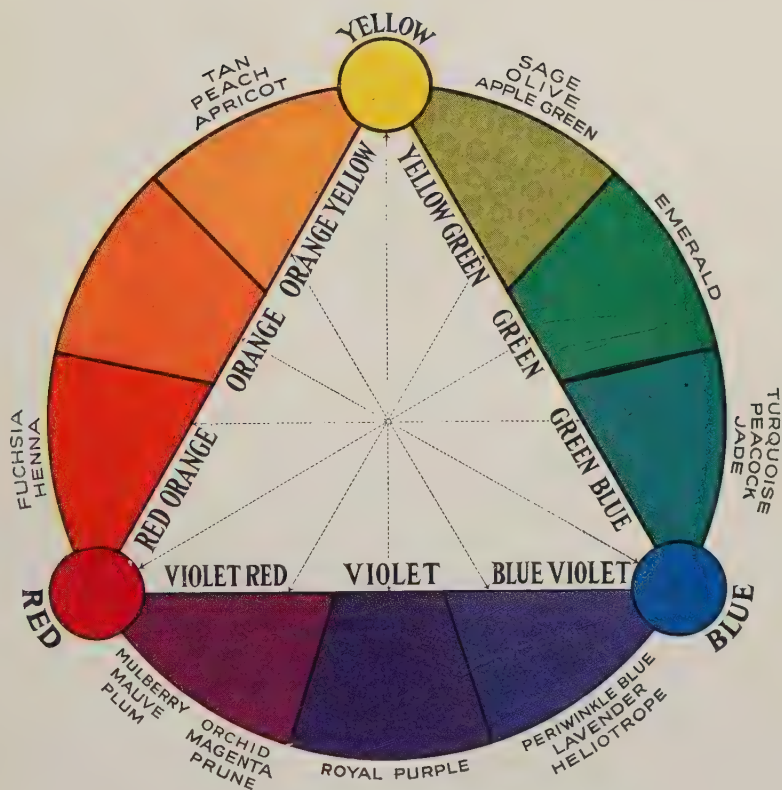
Then on either side of these secondary colors are other areas containing what are known as the *Tertiary Colors*—colors formed by mixing a primary and a secondary together; for instance, the product of yellow (a primary) and orange (a secondary) is yellow-orange; while the union of red with orange yields red-orange.

A mixture of red and violet makes red-violet, violet and blue mixed together produce blue-violet. Then again, uniting green with yellow gives us yellow-green, while a union of blue and green yields green-blue.

These twelve hues are by no means the limit to which these color divisions can or do go—the spectrum showing an almost infinite number of colors, one great authority on color dividing the chromatic circle into seventy-two parts. These twelve, however, together with black and white and the grays, are sufficient for our use in home decoration.

The diagram can be used to show at a glance what colors are blood relations—or colors that have a common element: For instance, red-orange, orange, orange-yellow, yellow, yellow-green and green, all contain the common color, yellow; therefore they can all be safely used in combination. So, too, all the colors that have blue in them—green, blue-green, blue-violet, violet and violet-red, being unified by their common constituent, are, therefore, useable together in color harmonies.

The diagram also indicates the various complementary relationships of color. For example, green, being composed of blue and yellow, has for its complementary the remaining primary, red. Violet, a product of red and blue, has the third primary, yellow, as its complementary; while orange, composed of red and yellow, takes the remaining primary, blue, as its complementary. The diagram shows these complementary relationships by means of the arrows in the triangle. Following the arrow from the circle entitled yellow, we come



Color Plate No. 2—Color Chart

to violet, the complementary of yellow; or reversing the direction, the arrow from violet brings us to yellow as its complementary.

The summary below brings these facts before the eye in a form which makes them easily apprehended.

THE PRIMARY COLORS

Red

Yellow

Blue

THE SECONDARY COLORS

Orange: (Red combined with yellow).

Green: (Blue combined with yellow).

Violet: (Blue combined with red).

The Warm Colors

Red: In all of its shades and tints—including pink, rose, carmine and those browns which show reddish tones.

Yellow and Orange: In all their tints and shades, such as ecru, cream, ivory, tan, putty color, etc.

Yellow-Green.

Violet-Red: The mauves, orchids, mulberrys, plum, etc.

The Cool Colors

Blue: All the blues.

Green: All except yellow-green.

Blue-Violet.

The Bluish Grays and Greenish Grays.

THE NEUTRAL COLORS

Black

White

Pure Gray

THE COMPLEMENTARY COLORS

Green (composed of Blue and Yellow): Takes Red as its Complementary.

Violet (composed of Blue and Red): Takes Yellow as its Complementary.

Orange (composed of Yellow and red): Takes Blue as its Complementary.

CHARACTERISTICS OF COLOR

In addition to these relationships of color it is necessary to know something of the characteristics of color—concerning its effect on rooms, on other colors and on people. These characteristics are constant—they never change.

Red: The color of fire and blood. The warmest of all colors. Richness and hospitality, splendor and dignity are symbolized by it. Always aggressive and attention-compelling. Splendidly decorative when used in small quantities, but dangerous in large masses. Particularly appropriate for use in libraries and dining rooms. An advancing color. Used on walls makes rooms appear smaller. Pink is red lightened with white. Gayety, vivacity and animation are suggested by it; also the idea of youthfulness and daintiness. A tint of red that can safely be used in large masses. Best in bedrooms.

Yellow: The color of light. A warm color and the most luminous of all the colors. Expresses the idea of cheerfulness, sunshine, prosperity. The most adaptable of all colors; may be used freely in all of its tints and shades from cream, ivory, peach and ecru up to butter color and pure yellow.

Blue: The coldest color; associated in the mind with loftiness, spaciousness and tranquility of the sky. A noble color in decoration. Useful in almost any room except the breakfast room. Goes particularly well with the tans, orange and browns. Used in its lighter tones as a wall color it makes a room seem larger than it really is.

Orange: A product of Red and Yellow and partakes of the heat of red and the light of yellow. Of great decorative potency. Tan and golden brown are derivatives of orange.

Green: A quiet, restful color linked in human thought with the foliage tones of nature. A product of blue, a cold color, and yellow, a warm color. Yellow-green having a preponderance of yellow in its composition is a warm hue. All the other greens are reckoned as cold. Very useful in toning down over bright and too sunny rooms. Combines effectively with its constituents blue and yellow and with its complementary red.

Violet: Commonly called purple; the color of shadows, mys-

tery and deep splendor. In its redder tones, such as mulberry, orchid, mauve and plum it tends toward warmth; the bluer tones, such as lavender and periwinkle-blue, are cool. Combines well with grays, gold, yellow, black and the greens. Lavender and orchid are most effective for use in bedroom decoration. Taffeta and silks may be used or chintzes with these colors in combination with others, using, if desired, an edging of lavender silk or taffeta.

Black and White and Gray: Are the neutral colors. Used in small quantities with the other colors, black and white set off and intensify the others through the effect of contrast. Mixing these two produces gray, a soft, unaggressive, background color. In room decoration pure neutral gray should rarely, if ever, be used; rather it should be tinged with the dominant hue of the room to key in with the furnishings of the room, as in the case of greenish gray, yellowish gray, creamy gray, blueish gray, lavender gray, etc. Such so-called grays, of course, are not, properly speaking, real grays, but rather are low-toned blues, greens, violets and yellows.

HUE, VALUE, INTENSITY

Before going on to discuss how to build a color scheme, I must briefly refer to three attributes of color which must be dwelt with whenever we undertake to use it. They are hue, value and intensity.

By *hue* is meant simply the name of the color—a means of designation, as for example, blue, orange, yellow, violet, red, yellow-green.

Value has to do with light and shade. We speak of medium values or tones, light values or tones, dark values or tones. A familiar use of the term is found in the rule "rooms should be decorated in an ascending scale of values," which means darker tones at the lowest part of the room—the floor; the lightest tones at the top—the ceiling; and medium tones in the spaces between—the walls.

The best synonym for *intensity* is intensity. The word is self-explanatory; we express different intensities of a hue by means of such adjectives as vivid, soft, glowing, dull, brilliant, etc.

HOW TO BUILD A COLOR SCHEME

The steps taken and the processes employed in building a color scheme are quite fully described in the story of the Six-Hundred-Dollar living room told in Chapter II. I would advise the reader to make frequent references to that story while studying this subject of color. The real purpose of that chapter is to present an object lesson which concretely illustrates as many home decorating principles and processes as possible; and it can be made particularly helpful in connection with the study of color.

You will recall that almost the first step was to decide on a dominant hue. Any successful scheme of color for home decoration will require the use of three colors—and as many as six may be used, if desired, but one of them must be used so much more freely than the others as to dominate the rest. No arrangement or composition of colors in decoration can be called satisfying or correct unless the dominant hue is readily apparent.

The factors which determine the selection of the dominant hue are:

1. The amount and quality of the light, and
2. The preferences of the occupants of the room.

Rooms in which the light is warm require the cool colors to tone down the warmth; those in which the quality of light is cold should be cheered up by the use of warm colors.

THE WALL COLOR THE PRIME CONSIDERATION

Here is a point that many decorators even, seem not to have grasped in its full significance: You may use warm colors if you like, in a south and west-facing room if you first cool the reflected light by toning down the walls by the use of cool tints of gray or gray-green—or vice versa, if you wish to employ the cool colors in the draperies, upholstery and floor coverings in a cold north room you may do so with satisfactory results in a cold north room you may do so with satisfactory results provided you first warm the light of your room by putting warm colors in the large reflecting areas—the walls and ceiling; a cream-colored wall in a small room, or in large rooms even more intense hues of yellow might be used. One wonderful north dining room with walnut paneled wainscote has walls done in butter color; in that cheerful, almost sunny atmosphere the

deep blue and gold draperies and Chinese blue rug produce a wholly charming effect.

Another expedient for tempering the cold light of a north room is to use warm color, such as cream, ecru, yellow or gold in the glass curtains, through which the daylight must filter.

After deciding on the dominant hue, and thus insuring unity, there arises the question of what other colors to use to provide diversity. One of the simplest and most practical ways to settle that question is the method adopted in decorating the six-hundred-dollar living room. A cretonne in which the dominating hue was charmingly combined with harmonizing colors was utilized as the source of the color scheme.

The color source might as well have been a picture—really that would be my first choice—or it might have been a fabric other than cretonne, such as striped material, or our color inspiration might have been taken from a breadth of upholstery tapestry, a roll of wallpaper, a rug or vase or from one of the infinite number of suggestions supplied on every hand by nature herself.

Not all color combinations found in fabrics are happily composed; unfortunately, many of them while inoffensive are commonplace in effect. But a very great number of patterns are available in which the highest type of artistic skill and feeling have been employed, both in color and design. The suitable one can be found if time enough is given to the search.

DISTRIBUTING THE COLORS IN THE ROOM

You have now, we will say, chosen the dominant hue and the colors to combine with it. At once you meet the problem of how to distribute it in the room: What colors and how intense in the rug?—the draperies?—the furniture?—the walls? What proportions shall be in the dominant hue, etc., etc.?

There is a fixed principle which governs the answer to part of that question, viz: "the larger the area the less intense the color" and "the smaller the object the more intense the color may be." This is undoubtedly the most important rule for the home decorator to grasp. It settles the matter of the walls once and forever. They and the ceilings comprise the largest areas of any room.

They form the background on which the artist paints his pic-

tures. The most effective wall color is a tint or tinge of color that ties in with the dominant hue. The grays, such as green-grays and yellow-grays, cream, ivory, fawn, ecru, putty color, sand, café au lait, are successful wall colors.

For the more unusual rooms, such as sunrooms and breakfast rooms, more intense colors are very appropriate; a sunroom with a Venetian green wall would offer opportunities for charming color effects, as will be illustrated in one of the specimen color schemes outlined at the end of this chapter. Another principle which will be found always helpful is that relating to values. The darkest values or tones at or near the floor; the medium values in the walls and the lightest values in the ceiling.

The Furniture.—With these two principles in mind—one having to do with intensity of color and the other with the tone values—it is easy to see that the furniture with its upholstery, being next in area to the walls, will take colors of the next higher intensity, such as taupes, mulberry, plum, soft blue, dull green, maroon, old rose, mahogany.

The Rug.—The rug being of about equal area will take much the same coloring, and being at the lowest part of the room, will be dark in value. Light-toned rugs, especially in living rooms, libraries and dining rooms, throw the room out of tone and color balance. Such rugs as the Kermanshas, for instance, are best suited to delicately-toned drawing rooms and reception rooms, rather than to rooms devoted to the daily uses of the family.

The Draperies.—Above the furniture, both in the intensity of color and tone values, come the draperies. Being of smaller area than the furniture and rugs, they may display more intense colors; so we find in drapery materials the yellow-greens, the rose colors, burgundy, yellow, soft-blue, lavender, pink, henna and other hues of like purity and intensity. And because of their position toward the upper part of the room, they may be lighter in tone; some fabrics like the chintzes having backgrounds of cream, sand, ecru and even white.

HOW MUCH OF THE DOMINANT HUE

Enough of the dominant hue should be used to make it dominate. No mathematical ratio can be formulated, inasmuch as a small object in a brilliant hue may balance a much larger object in duller intensities; but the onlooker must never be left in

doubt as to what color is intended to be dominant. The dominant hue must be distributed throughout the room generally, and, what is equally important, it should be used in different values and intensities.

A good example of this latter practise will be noted in the distribution of color in the Six-Hundred-Dollar living room, where the dominant hue—green—appears as a soft or medium blue-green in the draperies and cushion; a deep blue-green in the rug; a jade-green in the flower bowl. These are variations of hue and are absolutely essential to interest and diversity.

Differences in value in the colors of that small living room may be noted in the navy blue and black covering of the big upholstered chair (navy blue being blue with much black in it), the maroon of the other upholstered chair (maroon being a red-orange darkened by the admixture of black).

THREE CLASSES OF COLOR HARMONIES

Of the three types of color harmonies only two are practically useable. These two are harmonies of analogy and harmonies of complementaries or contrasts. In the first the only colors used are those that have a common color element—blood relations. In the second the contrasting hue or complementary is introduced to add snap, accent and interest. This is the type adopted in decorating the Six-Hundred-Dollar living room and produces the most pleasing and satisfying effects.

The clever artist who designed the cretonne which was used as the source of the color scheme in this room manifestly worked according to the complementary method of producing color harmony, as you will observe by lining up the colors in it: First, the analogous hues—green-blue, green, yellow-green and blue, forming a perfect harmony by analogy. Then red-orange, the complementary hue, in the pillow and interior part of the desk, and a duller shade of the same color—maroon in the upholstery of one chair.

The third class, known as triads, or trichromatic harmonies, calls for much experience in executing.

SOME SUGGESTIVE COLOR SCHEMES

The color schemes that follow are suggestions and provide illustrations of the practical application of the principles of

color that have just been set down. They will repay painstaking study and checking up. All of them have been executed either in my own practice or that of other decorators. All of them can be worked out in stock materials and most of them in materials of very moderate cost.

UNIFYING SCHEME FOR HALL AND DINING ROOM TO ACCOMPANY THE
SIX-HUNDRED-DOLLAR LIVING ROOM

Colors: Blue-Green—Red-Orange—Black.

Walls of All: Sand-colored paper with pattern in greens, reds and blues—the general effect being that of a delicate gray-green.

Woodwork: Same as background of paper.

Floors: Dark walnut finish.

HALL

Rug: Small Chinese in black and buff.

Furniture: Black with appliqued stripe of blue or design in blue-green and red-orange.

Mirror: Dull gold frame with edging of blue-green.

Glass Curtains: Gold gauze.

LIVING ROOM

Rug: Dull blue-green linen or Axminster in small figure of green and black.

Draperies: Cretonne in blue-green, red-orange and black with small quantities of yellow-green on sand-colored background.

Furniture: Walnut or mahogany—two small pieces, blue-green with red-orange accent.

Upholstery: Cretonne, blue-green, blue, maroon.

Pillows: Blue-green, green, red-orange, black and one in stripe of black and red-orange.

DINING ROOM

Rug: Blue and Mulberry Axminster (or worsted Wilton).

Draperies: Striped sunfast weave in mulberry, yellow-green and fawn, lined with mulberry sateen or same material in solid mulberry, lined with yellow-green sateen, edging the

draperies with a two-inch band of the lining material, or, if preferred, a heavy cord in yellow-green.

Furniture: Walnut, dark oak or brown mahogany, or, if preferred, painted in blue-green with line and floral decorations in red-orange, black and yellow.

Upholstery: Chair seats and backs in mulberry and black striped velour or friezé.

Shades: Sand color with mulberry and yellow-green decorations.

Bowl for Fruit: Red-violet or red-orange.

In the dining room scheme, mulberry—which is red-violet, has been selected for the large areas, such as rugs, draperies, upholstery, instead of the more vivid hue of red-orange. The two colors are closely related, either one combining effectively with various hues of green. In a breakfast room or sunroom opening off from the above suite of rooms, the brilliant, gay red-orange would be chosen instead of the quieter, more demure mulberry.

A QUIET, LIVABLE LIVING ROOM

Colors: Brown—Blue—Buff.

Walls: Tan—or papered in two tones of tan.

Woodwork: Walnut, or a tone lighter than walls.

Floor: Dark brown.

Rug: Brown with dull buff in border.

Furniture: Walnut, brown mahogany or brown oak.

Upholstery: In browns, solid blues and striped material in brown and blue and blue and yellow.

Draperies: Sapphire-blue, tan-brown and dull pink.

Cushions: Same colors.

Pottery: Deeper blue.

Lamp Shades: Dull pink trimmed with pink. A quiet, reposeful and harmonious effect. Easy to do—easy to live with.

A LARGE, COLORFUL LIVING ROOM

Colors: Rose—Blue—Black.

Walls: Cream colored wallpaper—cream with ivory pattern.

Woodwork: Walnut.

Floor: Carpeted to baseboard in two-tone taupe.

Draperies: Block linen in black, rose and blue with large areas of light taupe and cream.

Curtains: Heavy sun-fast gauze—cream color.

Furniture: Walnut.

Upholstery: Davenport and one chair in rose. Love seat, block linen of drapery material. One chair, solid blue; one chair taupe; one chair, seat and back in black with needlework design in rose and blue.

Cushions: Black, blue, sage-green.

Wall Hangings: Painting over mantel in colors of room. Other smaller pictures in same. Large Chinese wall panel in rose and dull gold over davenport, mirror with dull gold frame in center.

Lamp: Ox-blood pottery base, cream-colored silk shade.

Shades: For other lamps and light fixtures sand color with decorations in dull rose and blue.

Books: In open bookcases. Rich color, comfortable looking—unusual.

AN INEXPENSIVE LIVING ROOM

Colors: *Brown—Blue—Orange.*

Walls: Wallpaper in a design of brown, blue and orange on tan background.

Woodwork: Like background of paper or walnut stain.

Rug: Tan with blue.

Draperies: Sun-fast weave in a stripe of blue and dull orange on sand-colored background; or cretonne in blue, orange and brown pattern on tan or ecru background.

Curtains: Ecru.

Furniture: Mahogany, dark oak or walnut.

Upholstery: Two pieces in blue (one of them a stripe in two tones of blue.) One piece in stripe of blue and dull orange. One in brown; one in tan with touch of blue.

Accessories: Cushions in soft blues and orange. Pottery and pictures showing same colors.

Lamp Shades: Sand color with same color lining and orange interlining. Easy to do in the less costly materials.

NORTH DINING ROOM

Colors: *Red—Gold—Orange.*

Walls: Paneled in walnut or brown oak; or wallpaper in deep tan.

Woodwork: Walnut or brown oak.
Ceiling: Antique ivory.
Rug: Henna with dull green-blue in border.
Draperies: Dull orange with dull green binding.
Curtains: Dull orange gauze or net.
Furniture: Walnut.
Upholstery: Old-red and gold damask.
Incidentals: Glass bowl in green-blue. A dining room of great cheerfulness and warmth.

DINING ROOM

Walls: Dull oak wainscoating; gray, brown, mulberry and green figured paper above.
Rug: Dull green-blue.
Draperies: Dull green, lined with mulberry.
Curtains: Mulberry-colored gauze.
Furniture: Dark oak or walnut.
Upholstery: Tapestry in dull blues, greens and reds.

SOUTH DINING ROOM

Colors: *Old-Blue and Ivory.*

Walls: Ivory or pearl-gray.
Woodwork: Same.
Rug: Old-blue domestic Wilton.
Draperies: Gay block linen or heavy cretonne in bird and branch pattern of red-violet, old-blue, yellow and other colors on ivory ground.
Curtains: White.
Valance: Same as draperies or dull blue rep edged with fringe or guimpe and finished with large, blue silk tassel.
Upholstery: Stripe in blue and dull orange or tapestry in blue with green and yellow.
Lamp Shades: Old ivory with dull blue and rose bindings. This cheerful dining room forms an appropriate setting for the cherished blue china, as well as for the family.

BREAKFAST ROOM

Colors: *Green and Rose.*

Walls: Soft shade of velvety green.
Woodwork: Rose putty color (very delicate rich tint of tan).

Floor: Tiles in dull green and dull red.

Draperies: Hand blocked linen or cretonne with design of rose and sage-green on ecru background, hanging on either side of the windows.

Curtains: Pongee edged with dull green moss trimming. (Casement windows overlook small but formal garden.)

Valance: Board or moulding painted to match woodwork and striped in green to match the trimming of the curtains.

Furniture: Soft ivory enamel and decorated in shades of dull green and rose.

BREAKFAST ROOM

Colors: Orange—Green—Red.

Walls: Warm gray.

Woodwork: Same with appliqued striping of orange and green.

Floor: Linoleum in tile effect or tile in red and green.

Draperies: Cretonne in green, orange and white.

Curtains: Ecru net with banding of orange.

Furniture: Painted in soft green, antiqued, and with decorations in red-orange.

Lamp Shades: Red-orange with yellow-green banding. This breakfast room will be filled with sunshine even on a rainy "Blue Monday."

SUNROOM

Colors: Green—Red—Black.

Walls: Soft green.

Woodwork: Blue-green.

Floor: Dull red tiles.

Rug: Dull green.

Draperies: Sun-fast weave in stripes of mulberry, yellow-green, tan and dull yellow.

Furniture: Black with red and green decorations. One piece in red-orange.

Upholstery: Cretonne in red-orange, green and yellow.

Lamps: Pottery base in red-orange or any warm red with parchment or paper shade in black, red, green and yellow.

UNUSUAL SUNROOM EFFECT

Colors: Old-Blue—Black—Lemon-Yellow.

Walls: Old rose.

Woodwork: Black.

Floor: Black.

Rug: Old-blue.

Draperies: Blue and black small stripe.

Curtains: Lemon-yellow gauze or net.

Furniture: Black.

Upholstery: Same as draperies.

Cushions: Old-blue, black and lemon-yellow in solid colors.

Lamp Base: Pottery in old-blue.

Lamp Shades: Lemon-yellow with orange interlining.

MUSIC ROOM

Colors: Green—Red—Gold.

Walls: Very soft antiqued green on paneled walls.

Ceiling: A tint lighter.

Woodwork: Same as walls including cabinets over radiators.

Floor Covering: Warm-toned Oriental rugs.

Draperies: Hand blocked linen in jade green, gray and bright red.

Curtains: Rose silk or warm gray gauze.

Furniture: Brown mahogany and walnut with small music cabinet and table in antique green with old-gold line decorations.

Upholstery: Couch in taupe, mohair friezé. One chair, damask in soft green, rose and gold. One chair, deep rose. One chair, needlework design on linen colored ground.

Lamp Shades: Sand colored silk.

Accessories: High vase on piano in green, Venetian red and gold. Antique gold mirror.

MUSIC ROOM

Built Around a Black Grand Piano.

Small Room—One Wide Lofty Window.

Colors: Black—White—Rose—Blue.

Draperies: (Chosen first because of the necessity for getting an agreeable pattern with black as a dominant element.) Block

linen in an architectural pattern in black, rose and bright blue on a background of white and light tan.

Walls: Creamy, light tan with subdued figure in broken tints of blue and rose—general tone light ecru.

Curtains: Heavy gauze in ecru like walls.

Floor: Stained midnight-blue (black with a hint of blue).

Rug: Black with violet border.

Wall Hanging: Large square of the drapery material, with an oval mirror in center, suspended on wall back of piano.

Furniture: Table in black and Chinese red lacquer (or painted). Music cabinet in black enamel. Chairs in deep black mahogany.

Upholstery: Settee in solid rose. One chair in black with needlework design in rose, blue and black on seat and back. One chair, peacock blue. One chair, in the block linen.

Floor Lamp: Black stand with dull blue striping.

Table Lamp: Black pottery base.

Shades: Striped silk in old-rose and pearl-gray; lining, sand color; interlining, deep rose.

BEDROOM FOR A MAN

Colors: Orange—Green—Black.

Walls: Tan and black striped wallpaper.

Floor: Dark brown.

Rug: Tan with black border.

Draperies: Block linen or heavy cretonne in orange, black and green; using the same for bedspreads.

Upholstery: Easy chair in black and yellow pin-striped velour.

Shades: Orange with green and black line decorations.

NORTH BEDROOM IN MAKE-BELIEVE SUNSHINE

Colors: Corn-Yellow—Blue.

Walls: Fine satin stripe paper in two tones of soft yellow.

Ceiling: A tint lighter.

Woodwork: Same tint as ceiling.

Rug: Golden-brown Wilton.

Draperies: Cretonne in floral design of yellow with touches of green and pale turquoise on ivory ground.

Curtains: Cream marquisette or fine quality of scrim.

Upholstery: One chair in drapery cretonne material. One chair in dull turquoise blue.

Lamp Shades: Yellow with ruffles of dull turquoise.

GUEST ROOM—SOUTH EXPOSURE

Colors: *Black—Red-Violet—Yellow.*

Walls: Sand color.

Rug: Dark gray with small all-over geometrical cross hatch figure in black.

Draperies: Chintz in quaint design in black, yellow and red-violet on white ground, with three-inch ruffle of mulberry taffeta.

Curtains: White marquisette.

Furniture: Four-poster bed with accompanying pieces painted black with decorations in yellow and red-violet. Ladder-back chair same as bed and dresser. New England candle table in red-orange. Rocker in chintz slip-cover.

Shades: Yellow with black edging.

CHILD'S ROOM OR NURSERY

Colors: *Blue—Pink—Yellow.*

Walls: Wallpaper showing Mother Goose scenes in soft blue, pink, green and yellow; eighteen-inch drop ceiling of plain cream paper above.

Floor: Light finish with large braided rug in all colors of the room with lots of black.

Draperies: Soft pink cotton rep.

Valance: Same as draperies.

Curtains: Ruffled curtains of unbleached muslin (or of pink and ivory banded scrim).

Furniture: Painted or enameled in ivory with colored decorations of flowers and birds.

Slip Covers: Rep same as used in draperies.

BEDROOM—SOUTH EXPOSURE

Colors: *Green—Rose—Blue.*

Walls: Warm French gray or papered in warm gray with pattern in soft green and very dull rose.

Woodwork: Warm French gray.

Rug: Patterned tan ground with soft green, old-rose and dull blue.

Draperies: Soft green damask, patterned in rose and blue.

Curtains: Silk gauze, color of walls.

Bed Covers: Changeable taffeta in lavender and blue.

Upholstery: Solid colors in old-rose and soft green blue.

BEDROOM FOR A GIRL (NORTH ROOM)

Colors: *Pink—White.*

Walls: Papered in delicately toned chintz design in pink, blue and greens on ivory ground; or ivory painted walls.

Woodwork: Ivory.

Rug: Soft gray-blue chenille or braided rug in pink, dull blues and greens.

Draperies: Pink and white chintz stripe.

Bed Cover: Same as draperies.

Furniture: Mahogany. Small table and chair in ivory with pink decorations.

BEDROOM FOR A GIRL—SOUTH EXPOSURE

Colors: *Corn-Flower Blue—White—Buff.*

Walls: Corn-flower blue, white and rose.

Woodwork: Ivory.

Rug: Cream color with border of blue, rose and buff.

Draperies: Chintz—corn-flower blue and white with blue tie backs.

Curtains: White ruffled muslin.

Bed Covering: Same as draperies.

Dressing Table: Dressed in chintz flounces same as draperies.

Lamp Shades: Rose with corn-flower blue border or ruffles.

BEDROOM—SOUTH AND WEST EXPOSURE

Walls: Delicate green.

Woodwork: Pearl gray-green.

Floor: Deep gray.

Rug: Dark gray-green.

Draperies: Violet colored linen banded with green.

Curtains: Marquisette dyed apple green; or white muslin with tie-backs of green similar to bands on draperies.

Valance: Pleated of cretonne in a pattern containing green, violet and gray.

Bed Coverings: Same as cretonne banded with violet linen or silk.

NORTH BEDROOM

Colors: *Yellow—Violet—Black.*

Walls: Ivory.

Woodwork: Pale yellow.

Floor: Gray with large braided rug containing all the colors used in the room with much black.

Draperies: Cretonne in which yellow predominates.

Curtains: Ruffled dotted swiss.

Valance: Bright yellow.

Furniture: Bed, bedside stand and dresser of pale yellow. Chair and couch, violet. Table lacquered black.

Lamp: Lacquered black.

Lamp Shades: Rose interlined with orange.

Picture Frames: Black.

Flower Jar: Rose.

Cushion: Rose.

Bedspread and Table Cover: Yellow linen with border of cretonne.

BEDROOM—FACING SOUTH, EAST AND WEST

(An experiment in cooling off a very warmly lighted and rather small room.)

Colors: *Green-Blue—White—Red.*

Walls: Painted and paneled in medium tone of gray.

Woodwork: Same as walls.

Draperies: Chintz in white with floral figure in blue, bright rose and green with a three-inch ruffled band of green-blue taffeta.

Rug: Small all-over figure in blue on gray ground with six-inch border of dark blue.

Bed Spreads: Green-blue taffeta to match band on draperies.

Furniture: Mahogany. One chair covered with chintz slip-cover.

Lamp: Small Japanese pottery figure in blues and greens.

Lamp Shade: Like the walls with ruffle of the green-blue taffeta. The effect is one of surprising sweetness, freshness and coolness. Two well chosen pictures emphasize the note of green blue.

BEDROOM FOR A BOY

Colors: Red-Orange—Black—Green-Blue.

Walls: Gray-green tone—either painted or in wallpaper in medium gray with soft tints of red, blue and green in an all-over, or floral design.

Woodwork: Black with red-orange striping.

Floor: Black.

Rug: Large, linen rug in a checker of black and red.

Draperies: Solid red-orange in linen or a sunfast weave with banding of green-blue.

Furniture: Dark oak or walnut with one piece painted black and one green-blue; the latter being the study table.

Upholstery: Couch or beds covered with sunfast mixed weave in stripes of soft red-orange and green on sand colored background. One chair in stripe of black and red-orange.

Lamp: On the study table a black pottery base.

Lamp Shade: Paper in sand color with line decoration in dull blue-green and red-violet.

BEDROOM—SOUTH EXPOSURE

Colors: Turquoise—Peach—Opalescent-Mauve.

Walls: Paneled and painted in antique ivory or papered in two tones of ivory.

Woodwork: Same as lighter tone in paper.

Rug: Chinese blue.

Draperies: Turquoise lined and banded in apricot. May be of taffeta, silk rep or mercerized poplin.

Curtains: Ivory gauze or silk.

Bed Covers: Turquoise with peach bandings and shirred mauve flounces.

Furniture: Painted in soft ivory with dull gold striping and medallions in green, rose and gold; or painted jade with green and gold decorations.

Upholstery: Solid colors in turquoise and apricot.

Lamp Shades: Apricot silk.

BEDROOM AND SITTING ROOM—SOUTH AND WEST EXPOSURE

Colors: White—Apple-Green—Pink.

Walls: Paper in small figure of apple-green, pink and lavender on pearl-gray ground.

Woodwork: Apple-green.

Draperies: Linen or chintz in apple-green and pink on white background.

Rug: Soft gray with dull green border.

Upholstery: One upholstered arm chair in the drapery material. One chair in pink.

Lamp Shades: Pink.

Pictures: Colors of the room, framed with white moulding.

KITCHEN—SOUTHERN EXPOSURE

Colors: Apple-Green—White—Pink.

Walls: White tile, or ivory white enamel wainscote. Wallpaper (the washable sort) above in floral, geometric or tile effect, in apple-green, white and pink.

Floor: Linoleum in tile effects of cream and green or black and green.

Curtains: Green and white gingham with appliqued band of deep red or cretonne in the three colors.

Cabinet and Shelves: Painted ivory white with floral designs of green, pink and blue.

Furniture: Table black with apple-green line decoration. Chair or stool the same.

Growing Plants.

Accessories: Cook books and small print on walls for incidentals.

A color scheme for a kitchen with northern exposure will be found in the chapter on "A One Woman-Power Kitchen." Chapter XIX.

CHAPTER IV

THE BACKGROUND OF THE ROOM

FLOOR—WALLS—CEILING

When called upon to diagnose an ailing room, my first scrutiny is of the floor, walls and ceiling, which constitute the background of the room. Very frequently I find the background to be at fault either in color, scale, value or texture. Almost always the color is too strong or the pattern of the wallpaper too aggressive—in either case making the background too conspicuous and attention-compelling. Such backgrounds divert attention from the furnishings, obscure delicate and subtle harmonies of color produced by pictures, rugs, draperies and upholstery, nullify the effect of skillful selection and arrangement of furniture and transform a room which otherwise would be one of character and charm, into one quite commonplace and ordinary.

The floor, walls and ceiling are the background against which the real decorations, the furnishings, are placed. Therefore the fundamental law governing their treatment is that they should be less intense in color than the furnishings. The proper relationship between these three elements of the background, as has been defined in the chapter on color, is:

The floor should be the darkest part of the room,

The ceiling the lightest, and

The walls a medium value.

AVOID LIGHT-COLORED FLOORS

This would indicate that there is something radically wrong with a natural oak or taffy-colored floor. And there is; it throws all the rest of the room out of balance. More rooms

are ruined by light-colored floors than through any other cause. Richly colored, deep-toned rugs stand out against them like postage stamps on an envelope; the raw, crude color of natural oak contrasts disagreeably with the rich, mellow tones of mahogany or walnut furniture and cheapens such furniture. The effect is akin to that of introducing a natural oak piece of furniture—say a piano—into a room completely furnished in dark toned furniture and textiles. The one piece of light, raw wood throws all the rest of the room out of key.

It must be borne in mind that the floor is not only part of the background of the room but is also its foundation. Dark colors suggest the qualities of strength and support that are the characteristics of foundations. Light colors do not. And when this "natural oak" floor is rendered still lighter in tone and given a slippery, glassy look by the application of two or three coats of pale, yellowish varnish, it becomes about as far removed from the appearance of a foundation as can well be imagined.

In bedrooms where light-toned furnishings are often used in conjunction with ivory woodwork, a light-colored floor is sometimes to be preferred; but in rooms where deep-toned furniture and richly colored fabrics dominate, a dark floor is absolutely essential to color harmony and tone balance.

If, therefore, you have a disturbing consciousness of a lack of real harmony or character in the furnishings and decorations of your dining room, living room, library or hall, look to the floors. If they are light in tone the fault is there. Either cover them with a carpet or have the present finish removed and a dark stain applied, according to the methods described in the latter part of this chapter.

The cause of dark floor finish meets with two powerful objections—one on the part of the man who applies the finish and the other on the part of the woman who is to live with it; both of which objections would vanish if the real function of the floor and the part it plays in the effective decorating of the room were realized.

The man who finishes the floor is an ardent lover of the natural wood and wholly innocent of any understanding of the principles of interior decoration and it is as nearly impossible to win his consent to put a dark finish on a floor as



COURTESY OF WALLPAPER MANUFACTURERS' ASSOCIATION

for Plate No. 3.—A Lavish Use of Vivid Yet Harmonious Color in a Bedroom. All the Colors in the Wallpaper Are Echoed and Re-echoed in the Furnishings

it is to induce a plumber to connect up piping to a kitchen sink in lengths that will make the sink something other than a device to break the back of its user.

And the average housewife opposes a dark floor because "it shows the dust!" It does show the dust—more so than the light finish—that must be admitted; but so does the mahogany piano and the walnut table and chairs. But no one eliminates mahogany or walnut furniture in favor of light oak on that account. The only reason for the continued existence of light-finished floors lies in the fact that many homemakers have not been made aware of their incongruity, inartistic quality and demoralizing effect on the beauty of their rooms.

The most generally useful color for floors—one which tones in most agreeably with woodwork, rugs and furniture—is a dark, grayish brown. But for special color effects a black floor is sometimes advisable; sometimes a dark green, or midnight blue. The use of marble, tiles and terrazzo is making great headway in the newer houses of more than cottage pretensions; such floors, naturally, are easily cleaned and in the highest degree sanitary. Properly toned and colored they may be made decorative adjuncts of unusual value.

LINOLEUM FLOORS

I must not forget to tell my readers of a new floor which is fast coming into vogue with the discriminating and which has many points of superior excellence to commend it, particularly to people of modest means, who have a taste for beauty and individuality in decoration. This new floor is our old friend, linoleum, which in new and attractive garb has come out of the kitchen and may now be found decoratively at home in all the other rooms of the house.

Until quite recently linoleum has been generally regarded not as a floor but as a floor covering, and as such has been tacked down on kitchen, pantry and bedroom floors as a sanitary, durable and easily cared for covering. The new method of laying this floor by cementing it down on a thick base of builder's deadening felt, which in turn is cemented to the wooden floor beneath, and then linoleum, felt and wooden floor welded together by the pressure of heavy rollers, has converted linoleum into a floor which is not only substantial

and serviceable, but warm and resilient, as well. And as the material comes in wide strips—six and twelve feet in width—only one or two joinings are required in most rooms, and these are so closely united that the seams are practically invisible; and the result is a one-piece floor which is smooth and watertight and which, when waxed and polished, presents a finish which is beautiful and easily kept in condition.

In the new designs there are appropriate colors and patterns for every room in the house. For the hall there are crisp, smart tile and marble effects; for living rooms and libraries plain colors and two-tone jaspé designs make most effective backgrounds for small rugs. And the new idea of laying the linoleum floor with a border in a related or contrasting color produces results that are most characterful and decorative. Some very stunning combinations are suggested in the chapters devoted to the hall, the dining room and the sunroom.

There is, too, a large number of lovely designs in quaint patterns and soft colorings which are particularly appropriate for use in bedrooms and which may be utilized to repeat and emphasize the colors of walls, draperies and bedspreads, and thus make it comparatively easy to introduce unwonted charm and freshness into that room which so often is commonplace and uninteresting.

The most suitable floors for sunrooms and the type most frequently seen are of marble or tile. The same decorative results can be secured at greatly reduced cost by laying linoleum floors in inset tiles and marble inlaid designs, surrounded by a border of plain or jaspé linoleum in suitable colors. Or jaspé patterns in two tones of gray or blue or green may be used with a plain border of black, blue or green. Picture for example, the fine distinctiveness of a gray jaspé floor with a border of deep blue.

A group of rooms en suite may be unified by using the same linoleum floor throughout. The plain gray in light and dark tones and the gray jaspé designs harmonize admirably with white or light woodwork; while the brown jaspé and the plain dark brown, tan and certain carpet patterns tone in with stained oak, cypress, gum, chestnut or walnut.

Old floors or soft wood floors can be renewed and beautified most effectively and economically by the use of this

modern floor material; for linoleum really does give new floors for old.

An important element of economy in the use of linoleum floors—and a very vital one to many who are furnishing a home for the first time—is the fact that such a floor requires but little covering in the way of rugs. The usual floor of stained wood is a neutral background; interest, color and pattern being supplied by the rugs.

A linoleum floor, however—one, let us say, in a jaspé design in two tones of soft green, surrounded by a six-inch border of black—would in itself provide the color note needed to carry out the color scheme of the room; this might be green, mulberry (or rose) and black. A large rug would be unnecessary; two small rugs instead, in pleasing tones of red, blue, green and tan—one placed in front of the couch, the other before the fireplace—would supply a touch of contrasting color as well as definite notes of interest and entertainment, and the total floor effect could not fail to be superior to the customary floor and rug combination in charm and individuality, while the cost would be considerably less.

From the standpoint, therefore, of serviceability and beauty coupled with economy of installation and upkeep, linoleum is an ideal floor and should be considered as a possibility when building a new house or remodeling an old one.

But whatever the material—wood, tile, marble, terrazzo or linoleum—the rule holds good—the floor should be the darkest part of the room.

THE RUG AS THE FOUNDATION

In the majority of rooms the rug covers so much of the floor surface that it in reality becomes the foundation of the room; which, of course, is the reason for the almost universal use of dark-toned rugs in the down-stairs rooms. Light rugs are as objectionable as light floors—more so because they cannot so easily be cleaned. In this day and age very light rugs in rooms where dark-toned furnishings are used constitute something like a confession of ignorance on the part of their purchasers. The rug, besides possessing foundation qualities in color and tone, should be not too obtrusive in pattern and the colors should concur with the prevailing

colors of the room. Plain unfigured rugs of chenille and Wilton have been extremely popular during the past few years; the color most in demand has been taupe.

Theoretically such floor coverings make ideal backgrounds for color and pattern, but as a matter of fact they are somewhat disappointing, and this for two reasons: first, their lack of color, which prevents the floor covering from concurring with the other furnishings in establishing the color scheme; second, the startling distinctness with which specks and spots and stains show on their unbroken surface and the constant labor and attention required to keep them free from foot tracks.

A rug with a tinge, at least, of the color of the room in its makeup and with a small figure is superior both from the practical and esthetic standpoints.

THE WALLS AND CEILINGS

The first thing we encounter is the principle of suitability; for we find that the choice of an appropriate treatment for the walls of a room is determined by—

1. The architecture of the room.
2. The exposure of the room.
3. The use of the room.
4. The furniture of the room.

These four factors supplement, of course, that of the personal preference of the occupant or occupants of the room. Let me illustrate these four points very briefly, taking that of suiting the treatment of the background to its architectural character.

Every one knows the characteristic wall treatment found in Colonial or Georgian houses. The light—almost white wall and woodwork—often a white wainscote, and at times wall panels enclosed by slender wood mouldings—all most charming and suitable as a background to the slenderly-formed, graceful, warm colored mahogany furniture in vogue in Colonial times.

Yet how unsuited this treatment would be for the walls of an English cottage type of house with its beamed ceiling and heavy woodwork. And just as manifestly the rough plastered wall and stained woodwork of the English cottage would be out of place in the Colonial or Georgian type of house.

The mountain or seaside bungalow seems to call for a wall of matched boards which should be stained a light brownish tone; while the Italian palace could have no other sort of background than the historic sand or rough plastered wall or one hung with fabrics.

The exposure of a room—which largely governs the amount and quality of light it receives—determines whether the color of the walls shall be warm or cool; in general, a warmly lighted room, one having south windows, should have cool-colored walls; such as putty-color, greenish-gray, delicate hues of blue and green. On the contrary, north facing rooms require the warmer tones in the backgrounds, such as cream, sand, old-ivory, straw-color and other tones of yellow to warm the cold north light.

Then the use of a room must always be considered in selecting a treatment for walls and ceiling; somewhat darker colors and more decided pattern and texture seem appropriate in the living rooms of a house than in the bedrooms. Rooms devoted to such special uses as sunrooms and breakfast rooms not only permit, but really call for the gayer and more brilliant colors and unusual wall treatment.

We have noted how charmingly the characteristic Georgian and Colonial background was suited to the mahogany furniture then in use; just as suitable was the oak paneled walls of the earlier Jacobean period to the massive, rectangular oak and walnut furniture of the time. It is quite easy also to see how the color of the walls and floor would depend on the color and style of painted furniture to be used in the room.

When deciding on wall treatment for each one of the rooms of a house these four determining factors should be carefully considered. Ignoring even one of them is sure to result in disappointment.

DIFFERENT TYPES OF WALL TREATMENT

There are six types of wall treatment now in general use; naming them in the order of their cost they are—beginning with the least expensive:—

Tinting the plastered wall.

Covering the walls with wallpaper.

Painting with oil paints.

Painting and paneling (by means of wood mouldings).

Hanging the walls with fabrics.

Covering the walls with wood panels.

The last two types, on account of their expensiveness, will have but an academic interest for the majority of people although they produce the maximum of distinction.

COLOR

The wall is not only the background against which the colors of everything else in the room should be exhibited to the best advantage, but it is also the foundation of the color scheme; and therefore can fulfill its background function most fully only when some of the dominant hue is reflected from its surface.

For that reason it is desirable to have a fairly definite amount of color in the walls of the room; if blue is the dominant hue of the room a small amount of it—always, of course, in its duller tints—reflected from the walls will greatly aid in establishing the dominating color.

The prevailing wall colors of ivory, cream, light taupe, café au lait and beige are charming and always safe; but there is a still greater charm in wall colors that have a touch of a positive hue in them, such as gray-green, vert-antique, Venetian green, turquoise, robins-egg blue, etc., and particularly in stippled effects in which three or more colors are blended.

This latter effect is to be found ready made in certain wall paper designs in which tints of two or more colors are superimposed on a duller toned foundation. A good example of this type of paper is to be found in the Six-Hundred-Dollar Living Room. You may recall that the colors of the wall-paper were blue-green and dull orange (dull tints, of course) on a sand ground, and that the general effect was a warm grayish-green tint.

That is exactly the hue that would result if these same colors should be mixed together on the artist's palette. In the latter case the mixing is done with the palette knife, in the former it is effected by the distance between the wall colors and the eye of the beholder. A double decorative benefit is derived from this sort of color usage—first, that of more positive and vital color effects, and second, that of more pleasing texture.

TEXTURE

Texture is a most desirable quality in walls, particularly those of large rooms, where smooth, unbroken surfaces seem weak and characterless. It is to obviate this weakness that texture is introduced into wall surfaces and often at a great expense. Roughly plastered walls with the pleasing play of color and light and shade across their smoothly irregular surfaces, sand-finished walls, wood-paneled walls, walls broken into panels by the use of patterned and stippled papers, all these are the results of the endeavor to supply the need and desire for texture in the wall background. One of the most satisfactory and least costly methods is that of using broken colors in paints or wallpapers.

WALLPAPER

Because of its inexpensiveness, the great variety of colors, textures and patterns afforded by it and the quickness with which it may be applied, wallpaper is undoubtedly the most popular and generally used of wall coverings. Wallpaper as a wall finish has entered upon a new era of usefulness and popularity during the past few years. Artists of distinction have been commissioned to produce new and charming patterns; historic designs of proven merit have been revived; many patterns of dubious worth have been discarded; and now wallpaper stocks, even in very small centers of trade, show designs filled with rich, fresh color and distinctive, pleasing patterns, all combined into tone values that fully fit them as background finishes. Crude colors and over aggressive patterns are becoming the exception, although they still will be encountered.

With such adequate material at the command of the homemaker all that is required of her is to think out her wallpaper problem in terms of every day commonsense; her own good judgment will tell her to use the light-colored papers in the darker rooms and the darker tones in the lighter rooms.

With regard to pattern, too, common sense will warn her not to put large and bold patterns in small rooms. All rooms need pattern for the sake of interest; it may be in the draperies, or the walls or the curtains, the rugs or the upholstery. But surely not in all of those things. There must

be plain surfaces enough to balance the pattern. If the furniture and draperies already show decided pattern, probably it would be wise to have the wallpaper either plain or in a stripe or at least in one of the two-tone patterns which are so unobtrusive as to be unnoticeable.

With these principles firmly grasped, the home-maker is now ready to consider some of the peculiar fitnesses of certain types of paper to special rooms. But first a final word of caution: Never make your selection of paper from small samples; if possible, see two breadths hung together to get the effect of a fairly broad expanse. If the paper is of a decided pattern or color, better see it in the room itself before making your decision.

Beginning with the major rooms of the house, what sort of papers are peculiarly fitted for living room, hall, library and dining room? We have seen in the preceeding chapter, (the first of the specimen color schemes) a description of a series of rooms—living room, dining room and hall—all using the same paper. This was a color blend paper, one showing dull tints of various hues on a plain background, but which, at a little distance, resolved itself into a general tone, the design and colors giving the wall a very pleasing effect of texture.

Such charming effects of color and texture combined may be secured by the use of the formal pattern (No. 1, Plate 5) or a stippled paper.

For these same rooms striped papers are always most suitable (No. 2). In fact, stripes are appropriate for all the rooms of the house. One does not easily tire of them and they lend a fine air of distinction to most rooms and are invaluable for adding a sense of loftiness to low-ceilinged rooms.

Scenic papers are particularly useful in small halls, their wide open vistas giving an effect of spaciousness and breadth. There are certain patterns of scenic papers that are very appropriate for use in Colonial dining rooms. But for the generality of dining rooms and living rooms there are papers that present fewer difficulties and are even more effective.

For halls and stairways a patterned paper, scenic, foliage or fabric design, is always practical, disguising or concealing the marks of childish fingers on the walls.

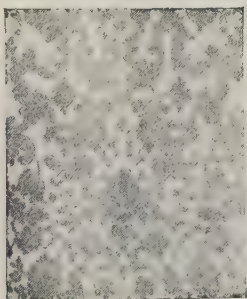
Chintz papers such as are illustrated in Color Plate No. 3,



(1) Formal Pattern



(2) A Striped Paper



(3) An Active Design



(4) A Large-Patterned
Floral Design



(5) A Chinese Design



(6) A Conventional
Pattern

are being used more than ever in bedrooms. In the newer papers the designs are taken from fine block linens and, while most delicate and dainty in coloring, are full of real character and design. With a chintz paper it is not necessary, as is generally thought, to use plain draperies; on the contrary it is quite possible to use chintz draperies with a chintz wall, but the colors and tones of the drapery material must be much stronger than those in the walls. With so large an area of the chintz pattern in the room, however, it is inadvisable to use the chintz for slip covers or bed coverings. Plain colors will help to preserve the balance between pattern and no pattern.

Don't forget yellow—this, of course, for the north bedroom. It is the most cheerful color of all and therefore the most livable.

The guest room, which is lived in not quite so constantly as the others, presents an opportunity for more unusual treatment. The guest may be presumed to be in a holiday frame of mind. It is appropriate that the room shall reflect that mood. Fresh colors and more vigorous design in the wall paper may be allowed here and the rest of the furnishings done in a rather smart and ultra fashion.

Delicate tones of blue, pink and green in wallpapers are likely to fade quickly, such colors being better introduced in fabrics and furniture.

There are small-patterned designs in the warm tones of gray that are available for bedroom use—two or three rooms being done, if desired, in the same color to secure unity, and the requisite variety being introduced by the use of different colors in the furnishings. Sometimes, however, it is preferred to make the bedrooms a means of expressing the individuality of their respective occupants, in which case a different wallpaper may be selected for each room.

Wallpaper may be employed to produce unusually delightful and distinctive effects by using it as panel inserts. Brilliant hues and active designs, such as is embodied in No. 3, are especially well suited to such treatment. It is advisable in painting the mouldings which inclose these inserts, together with the stiles between them, to use but one color—a light tone—this to avoid the messy appearance resulting from a display of too many colors and patterns. An economical

method of framing wallpaper panels is to substitute painted bands or wallpaper binders for the wood moulding. Such a gay and festive wall makes a most satisfying background for a sunroom, breakfast room or dining room.

The large patterned floral blend paper (No. 4) with its decided colors and vigorous design is also well suited to these two rooms where gayety and good cheer are the dominant notes.

Chinese Designs—I must not omit to make special mention of wallpapers of Chinese inspiration (No. 5), such as were in vogue during the eighteenth century in France and England and which are much used at the present time. Their brilliancy of color and delightful quaintness of design produce telling effects in the decoration of a breakfast room or dining room, but these same qualities limit their use to rather restricted areas. As panel inserts and in conjunction with a painted dado or wainscot, however, the Chinese designs offer fine decorative possibilities and possess the added charm of the unusual.

In addition to stripes and chintz designs (No. 6) there are many papers in small floral designs, also those in which medallions and garlands set the classic motif, and others in conventional patterns, which are particularly suitable for bedrooms.

THE WOODWORK

The woodwork is part of the background; in general the safest plan is to paint it, matching the color of the wallpaper, or a tone lighter. If a patterned paper is used the woodwork should be painted the same color as the background of the paper.

Dark stained woodwork produces a disagreeable contrast with the much lighter tone of the wallpaper, and the dark bands of color in window and door casings, reaching up into the wall spaces, create a feeling of disunity in the wall which is nothing less than disastrous in small rooms. Exception to this is often made, I know, in the treatment of Colonial interiors where the light wall and mahogany trim (extending even to doors in solid mahogany color) has been quite cus-

tomary. But the cause of unity and beauty would be much better served if the woodwork and walls were in the same key. Rarely nowadays is the solid mahogany toned door to be found, except in hotels, and that for obvious reasons of serviceability rather than beauty. And for these same reasons the dark door—mahogany or walnut—may be permitted in the bedroom portion of the house, particularly where there are growing children. Another and legitimate exception will be found in rooms with oak paneled wainscots; the rest of the woodwork, naturally, will be oak like the wainscot.

THE CEILING

The ceiling, which should be lighter than the walls, may be of the same hue as the wall, but a tint lighter; or of a light cream color. Paint, plain wallpaper or calcimine may be used; the latter provides for refinishing when the ceiling becomes soiled, and at a small expense.

PAINTED BACKGROUNDS

"Four coats of white lead and oil, the last coat to be stippled and starched," is the legend found in estimates put forth by decorators as constituting the most durable and agreeable finish to be offered; always with the proviso that the walls shall be canvassed before painting and generally with the suggestion that the walls be paneled with wood mouldings as a means of conferring architectural quality and added decorative finish.

To be sure, the painted wall costs more than the papered one, but it outlasts many paperings. The painted wall withstands many washings, and by restarching, emerges after each house cleaning session in nearly its pristine beauty.

The enamelled finish is better for bathrooms and kitchens; but for the other rooms of the house the quiet, soft, velvety effect produced by what is known as a "satin finish" or "egg-shell finish" is to be preferred.

It is possible to secure the effect of texture in the painted wall by using broken colors or stipling; but real artists in wall decoration should be employed to insure satisfactory results.

COLORS TO USE WITH PAINTED WALLS

With a cretonne, patterned rug or wallpaper as the inspiration for the color scheme, one has a fairly safe guide to the selection of colors for the other furnishings of the room. But what colors to use with a painted wall is sometimes a real problem. The Taylor Color Chart, which is an invaluable aid to decorators, painters and all who use color extensively, gives the exact combinations which should be used with any given color. The schemes given below were arrived at by the aid of this chart and are not only scientifically exact, but because of that fact, are unstereotyped and new.

Gray: Warm gray combines with almost any color, but most successfully with yellow, mulberry and blue.

Ivory: Yellow, green and blue-violet make a charming trio to use with an ivory wall.

Sand Color: Telling results can be achieved by using green-blue and orange-red with a sand-colored wall.

Pale Yellow: Think of a north bedroom with warm pale yellow walls as a background for rose and turquoise in hangings, bed-covers and rug. Could anything more lovely be imagined? Try the scheme, too, in a north dining room.

Peach: Another delicately warm tone to be used, for instance, in a bedroom facing north and west and set off by pale green and periwinkle-blue in the hangings and furnishings.

Light Green: Never use dark green on the wall—it is sombre and light absorbing. But light green, with salmon and lavender in the furnishings—what an enchanting combination for a south bedroom!

Robins-Egg Blue: This is a soft and really warm tone of blue and one of the very few blues which can safely be used on such large areas as walls. A charming sunroom would result using the fresh and joyous hues of yellow and orchid on such a background.

Tan, Ecru, Taupe: There is a warmth about these so-called neutral tints, that have always made them popular in living rooms. Brown, yellow and blue combine well with them as a multitude of comfortable living rooms attest; but so do red and green, mulberry, prune and pink; lavender, too, with ecru in its lighter tones.

All the above schemes are as practical as they are beau-

tiful. But every scheme of color requires careful planning to secure a pleasing distribution of color, hue and value.

TEXTILES AS A WALL FINISH

A very distinguished treatment of walls is to hang them with textiles such as silk damask, English hand-blocked linens, glazed chintz, velvets and brocades. Naturally the cost of such materials greatly limits the extensive use of this type of wall finish.

However, there are two much less expensive textiles which are suitable for such use and which produce telling effects. One of these is a painted muslin called *Sanitas*. This comes in pebbled effects and plain tints and decorative patterns; can be kept clean by wiping with a damp cloth, and when soiled or marred can be repainted.

Both the jute damask and the *Sanitas* may be hung from cornice mouldings to baseboard above a dado or chair rail, or be used as panels enclosed with wood mouldings. Either method insures a high degree of decorative quality.

The *Sanitas*, too, comes in an enamel finish, in plain colors and tile and mosaic effects and is a useful and economical substitute for tiles in kitchens, bathrooms and laundries.

PAINTING WOODWORK

Perhaps the chief reason why the tyro in the use of paints frequently fails to achieve satisfactory results is that he has not been brought to realize that the preliminary processes are of greater importance even than the actual application of the paints themselves. All the woodwork should be surfaced before being painted. Certain open grained woods, such as oak, chestnut and mahogany, must have the pores filled by applying a coat of transparent paste filler which has been thinned with turpentine to about the consistency of cream. When the gloss has left the filler, the superfluous material should be rubbed off by wiping the woodwork thoroughly with old rags or cheesecloth.

Yellow pine and cypress contain a great deal of turpentine which is almost certain to discolor the paint unless the pores are closed by shellacing the surface of the wood. A thin coat of white shellac should be used.

Before painting it is quite important that the woodwork should be thoroughly clean, dry and smooth. Any standard brand of paint may safely be used if the directions on the labels of the containers are closely followed. Three coats of flat paint are required, including the priming coat, after which apply one coat of a flat paint and enamel paint mixed in equal quantities. Finish with a coat of dull enamel alone. Three important injunctions should constantly be kept in mind: first, apply each coat thinly; second, keep the paint well stirred up from the bottom; third, (and the hardest of all to follow) allow not less than thirty-six hours between each application to permit the preceeding coat to dry out completely; in damp weather forty-eight hours may be required.

STAINING WOODWORK

In finishing oak panelled halls, dining rooms or libraries, stain should be used instead of paint. Perhaps it may be well to explain that while both finishes color the woodwork, paint, being opaque, completely covers and obliterates the grain of the wood, while the stain, being transparent, not only reveals the grain, but even accentuates its character and beauty.

Before applying the stain wash the woodwork with cold water and quickly wipe off the surface before it becomes saturated; then, when dry, sandpaper to a smooth satiny texture with No. $\frac{1}{2}$ sandpaper.

Acid (or water) stains are preferable for hard woods, as they bring out and emphasize the character of the wood, being more transparent than oil stains. The latter, being somewhat thicker, are better for soft woods such as cypress and yellow pine and for doing over old woodwork, and are often used on oak woodwork and floors.

Acid stain offers one great advantage in the ease with which it may be lightened in color, if desired, by simply diluting it with water; another of its advantages is that, if the application is too light in tone, the desired color may easily be secured by applying a second coat. Of course, care must be taken to brush on the color as evenly as possible.

Oil stain has one very characteristic advantage in the slowness with which it sets or dries, which gives the operator ample time in which to work.

It should be brushed on freely and allowed to dry for fifteen or twenty minutes, or until it begins to show dull spots, when the superfluous stain should be thoroughly rubbed off with rags or cheesecloth, which rubbing serves also to work the color into the wood and to secure an even tone throughout.

When oak woodwork is stained instead of painted the filler is applied after the color instead of before, and instead of being clear and transparent, should be colored to match the stain. Always use a paste filler—never a liquid filler; the latter is usually nothing more than a surfacer and does not fill the pores of the wood.

FINAL FINISH FOR STAINED WOODWORK

Shellac, wax, oil and varnish are four materials which are used to finish woodwork, but nothing has ever equalled the oil and wax finish which has been in use for many generations in English homes. The oil used is linseed oil thinned with turpentine to an easily applied consistency. Brush it on liberally and rub it well into the pores of the wood. After which let it stand for twelve hours or so to permit the wood to absorb as much of the oil as possible. Then rub the surface well with a woolen cloth to remove any oil still remaining. Finally rub on two coats of paste wax about an hour apart, polishing each coat separately.

FINISHING NEW FLOORS

There are two things of which the home decorator may be absolutely certain when faced with the responsibility of finishing new floors; the first is that a dark color rather than light is essential if one ever hopes to secure real beauty in the furnishing and decorating of the room; the second that a wax finish is the one which is not only easiest to apply but easiest to keep in condition and is the only finish which, when properly cared for, actually improves with age. A dark color and a wax finish constitute the magic formula for floors whether they be of hard wood or soft. In bedrooms, if it is desired to use light toned rugs, the color of the stain may be correspondingly lightened, but never to the extent of using what is called a "natural finish."

STAINING THE FLOOR

All new floors should first be scraped and sandpapered to a smooth surface, using No. $\frac{1}{2}$ sandpaper; after which they should be well swept and then wiped carefully with a clean cloth.

For maple, beach and birch floors the stain should be mixed with wood alcohol, the latter acting as a filler and carrying the stain into the closely knit fibres of the hard, fine-grained wood. What is known as a white-lead or oil stain should be used for maple floors, but a thin transparent acid stain is preferable for beach and birch floors, as it colors the wood without obliterating its character.

Either acid or oil stain may be used on oak floors and other open grained woods. One or more coats should be applied as required to get the soft grayish brown which is so desirable. When the stain is thoroughly dry the pores of the open-grained woods named should be filled with a paste filler, following the directions given for filling oak woodwork.

THE WAX FINISH

After allowing twelve hours for the filler to set or dry, apply two coats of paste floor wax. There are several reliable brands of floor wax on the market and directions for applying, polishing and renewing will be found on the labels of the containers.

THE VARNISH FINISH

Next to the wax finish in point of beauty and serviceability comes varnish; three coats are required, the first two being lightly sandpapered when completely dry. For the final coat there is a new flat varnish available which is more durable than any hitherto placed on the market and which obviates the necessity for rubbing down the final surface with pumice stone and oil, yet produces the same soft, agreeable dull polish.

SHELLAC AS A FLOOR FINISH

Shellac should never be utilized as a final finish for floors; it is brittle, easily marred and shows white scratches under use. The only reason for ever using it is that it dries very

quickly, permitting the floor to be used within an hour after its application.

REJUVENATING OLD FLOORS

Paint is the means by which shabby, splintered and rough floors may be rehabilitated. The services of the carpenter may first be required to smooth down inequalities and to sandpaper the surface. Any remnants of the former finish may then be easily removed by a paint and varnish remover. Floor paint of the best quality should then be applied in three thin coats, the first being thinned with linseed oil in the proportion of one pint of oil to a gallon of paint. Allow not less than twenty-four hours between coats. Finish with a coat of wax or flat varnish to preserve the paint.

CHAPTER V

FURNITURE THAT NEVER GOES OUT OF STYLE

Furniture, because of its cost, because of the personal part it plays in the home life, and because of the influence it exerts over the imagination of children, should be chosen as a life possession, and, being so, it must inevitably be a life companion. So the question that should be asked is, "What sort of furniture can I buy that will be at once the most beautiful and serviceable?" For if it is really beautiful it will always be in style.

That is what John Keats meant when he declared that "A thing of beauty is a joy forever." He intended that statement to apply not only to Greek sculpture, Gothic cathedrals, pearly dawns, Italian sunsets, Beethoven symphonies and Shakespearean sonnets, but also to tables, chairs, lighting fixtures, musical instruments, rugs, and window draperies as well.

But what constitutes beauty in furniture? Two generations ago American and English homes were filled with Eastlake furniture and creations styled at the time *Art Nouveau*. Undoubtedly people of that period sincerely believed that the jigsaw vagaries of Eastlake and the naturalistic curves and convolutions of the *Art Nouveau* creations were beautiful. But that very generation, a few years later, discarded both of these furniture designs, and the pendulum of popular taste swung to the opposite extreme, and Mission furniture became the vogue. And surely the rectangular lines and massive forms of Mission furniture must have furnished a welcome contrast to the fantastic contortions in wood and metal which characterized the Eastlake and *Art Nouveau* designs.

But after a few years of daily struggle with tables, couches

and chairs that required the co-operation of a piano mover to shift from one part of the room to another, the home-maker of twenty-five years ago grew weary of Mission furniture and it followed its immediate predecessors into the limbo of unsuccessful experiments in furniture making.

What was the matter with these three types of furniture? They were not beautiful and they were not comfortable.

But did not the people of that period think they were both comfortable and beautiful? Yes, undoubtedly they did. Then, if they could not be sure of their judgment in the matter, how can we of this generation know what is really beautiful in furniture design? By what can we know quality in furniture?

My answer to this is: the one unfailing test is that of time. If there are any types, styles or periods of furniture that have survived the changing judgments and criticisms of three, four, a dozen generations, and are still found to be serviceable and beautiful, we may safely furnish our homes with them and may rest secure in the confidence that we shall not weary of them, nor can any popular fashion of the hour render our household *Lares* and *Penates* old-fashioned or out of date.

I wonder how many people, when buying "period" furniture, realize that they are securing for their homes the handicraft of some of the greatest artists and artisans of a dozen nations covering a period of more than four hundred years.

You may have a Sheraton dining room suite in your home. Would you not prize it even more if you realized that Sheraton was a great artist and that the furniture made from his designs are in reality products of art as noble and dignified, if not quite as serene and exalted, as that embodied in the works of the master painters of the Georgian period—Gainsborough, Reynolds and Constable?

Sheraton was only one of a galaxy of great artists who lived and worked and dreamed during the reign of the three Georges in England. Sheraton, Hepplewhite, Thomas Chippendale and the brothers Adam, Grinling Gibbons and Sir William Chambers, Inigo Jones, Sir Christopher Wren, Josiah Wedgewood and Angelica Kauffmann are only the most familiar names in a long and glorious array of artists who shed luster on the age they lived in and made themselves immortal by creating things of beauty for the decoration and furnishing of houses.

Georgian furniture, therefore, has come down to us over a



Plate 6.—The Italian Renaissance Period, Rectangular, Architectural in Design, and Deeply and Richly Carved.—Modern Reproductions.



1

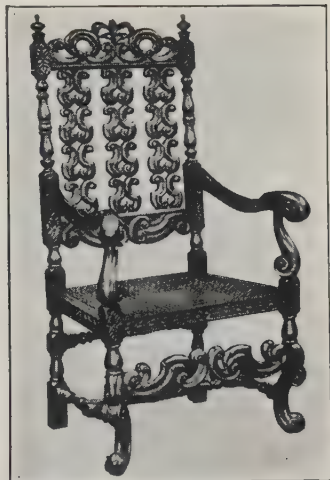


2

Plate 7.—(1) Spanish Renaissance Chair and Vargueno.—Modern Adaptation.—(2) Modern Adaptation of the Style Louis XIV which was Characterized by Massiveness and Elaborate Ornamentation.



1



2



3



4

Plate 8.—(1) and (2) English Furniture of the Time of Charles II. Strongly Influenced by Louis XIV Design. (3) A Jacobean Table, with Turned Legs, Straight, Heavy Stretchers and Massive Simplicity as the Dominant Characteristics. (4) A William and Mary Chair.



1



2

Plate 9.—(1) American Reproduction of William and Mary Chest. The Inverted Cup Decoration of the Legs, the Bun Feet, Shaped Stretchers and the Prevalence of the Cyma Curve in the Apron, Make this a very Characteristic Piece. (By Permission of the Metropolitan Museum, New York.)
 (2) Table and Chair of the William and Mary Period.



Plate 10.—The Period of Queen Anne Reveals a Change in Furniture Design that is Revolutionary. Comfort, for the First Time in Human History, is Introduced into Sitting Furniture. The Straight-Line, Rectangular Chairs and Couches that Preceded are Supplanted by the Graceful, Elegant Contours and Flowing Curves which Characterize the Furniture Illustrated in this Plate.



1

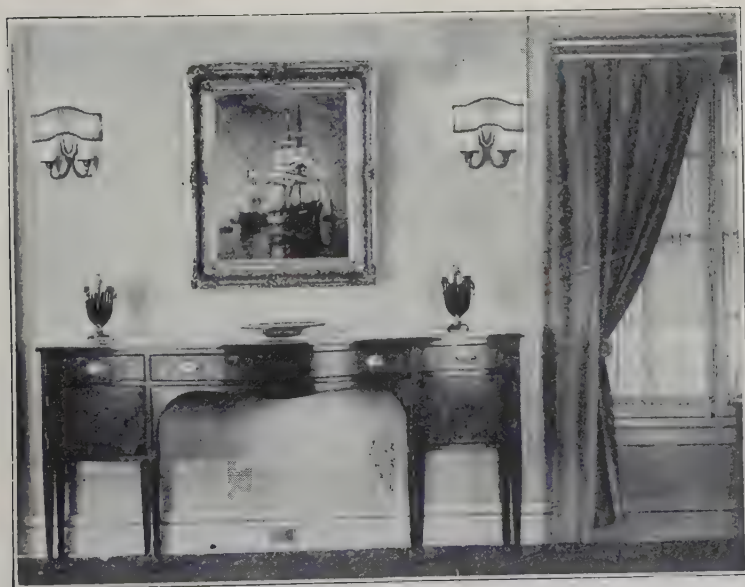


2

Plate 11—(1) Modern Reproductions of Chippendale Furniture. (2) Early American Furniture of Chippendale Design, now on Exhibition in the Metropolitan Art Museum.



1



2

Plate 12.—The Influence of Classic Motifs, as Revealed by the Excavations at Pompeii, is Manifest in Both the Adam Chair and Commode in (1) and the Sheraton Sideboard (2).



1



2



3

Plate 13.—(1) In the Furniture of Louis XV in France, the Curvilinear Reached the Height of Grace and Rhythmic Movement, while Lavish Ornament and Decoration in Carvings, Inlays, Gildings and Mountings finally Degenerated into the Vagaries of the Rococo which at last Brought about a Revulsion of Popular Taste in Favor of Greater Austerity and Simplicity in Design. This, Combined with the Newly Awakened Interest in Roman and Grecian Art, Produced the Style of Louis XVI. (2) and (3) in which French Furniture Design Reached its Highest Perfection.

roadway one hundred and eighty years long. But I am writing this on a table that is identical in design with tables used by Oliver Cromwell—a gate-leg table; and the chair in which I am sitting, an admirable desk chair, but nothing to lounge in, traces its ancestry back to the days of Leonardo da Vinci, Donatello, Michael Angelo and Benvenuto Cellini—something like four and a half centuries ago. It was beautiful then and is still a “joy forever”—this chair of the Italian Renaissance.

“What!” I hear someone exclaim, “an Italian Renaissance chair side by side with a gate-leg table!” Well, it is not really an Italian chair; it is English—Elizabethan. You may see one much like it in Shakespeare’s home; but it is Italian Renaissance as interpreted by the English in the days of Sir Walter Raleigh. Its inspiration is over there across the channel in Florence.

“What period types of furniture would you use in your home?” is a question often asked me.

I should begin with the living room—the family meeting place. What sort of furniture most definitely meets its requirements of homelike comfort combined with beauty of a quaint and substantial sort—fireside furniture, in a word?

Ha! There it is—“fireside!” And with the word there leaps to my mind a picture of the living room of my dreams. It is a fairly large room, and instead of imitating the proportions of a corridor-like oblong, like so many of those now being built, it is almost square.

The fireplace, spacious and low, forms the focus of attention and dominates the grouping of the furniture. Beside it on one side is an old-fashioned, high-backed, upholstered Queen Anne wing chair (Plate 10). (And did you know that the first sitting furniture ever made in England that was really comfortable—which is to say, conformed to the lines of the human frame—was the sturdy, graceful, curvilinear sort that appeared shortly before the reign of Queen Anne? This was about the close of the seventeenth century.)

Beside the fireside chair stands a round gate-leg table with well-turned legs—large enough to accomodate a sizeable lamp, some books and small conveniences generally.

On the opposite side of the fireplace is a quaint William and Mary love seat with a nearby stand or table.

In front of the fireplace at a convenient distance stands a

roomy, comfortable, over-upholstered davenport, or Chesterfield, with down cushions, and back of it a long walnut table with the turned legs and low stretchers, which are characteristic of the Jacobean period.

This would complete the fireside group.

Against the wall, near a corner window, I see a tall secretary (a bureau desk with book shelves on it was what it first started out to be). This might be the double-hooded William and Mary type or the sort with the broken pediment which Thomas Chippendale made so popular later on.

If the former should be chosen, the desk chair would be a fiddle-back, cabriole leg chair of the Queen Anne period. Of course a Chippendale chair, of either the straight or cabriole leg variety, would accompany the Chippendale secretary.

Chippendale chairs are comfortable enough and beautiful enough to make a second one welcome in this living room. There it stands in the corner with a high, three-paneled screen back of it, and beside it a Chippendale piecrust-top tilt table, in Chinese red lacquer and gold. The red and gold and darker hues are in the screen also.

The small grand piano in the far corner, silhouetted against the wide range of windows that extend from the floor to the ceiling, is of walnut; and its turned legs and connecting stretchers show it to be blood kin to the gate-leg table and the table back of the davenport. In most living rooms the piano is an odd piece, differing from the rest of the furniture in color or design, or both, and creating a rather difficult problem. Why not bring it into the picture by conforming it to the other pieces of furniture in color and character?

Another comfortable cushioned armchair or two—one of them a Windsor, possibly, and the other one certainly should be suitable for a woman; one more small table, at least (there's homely magic in small tables, placed where they are manifestly to be used), and a consol phonograph on the one unoccupied wall space—and the furniture is accounted for.

No, not quite all—the built-in book cases must not be overlooked; they supply an element of color and homelikeness that can be introduced by no other means. But never, under any circumstances, permit glass doors to be placed in front of your books.

The reader will note that the furniture selected was in scale with the ample proportions of the room it was to occupy.

In a small room my choice would fall upon the slender proportioned furniture of the Georgian period as embodied in the chairs, settees, couches, desks, consols and tables designed by Sheraton, Hepplewhite, Chippendale and the Brothers Adams. In such a room, and with this type of furniture, the heavier, sturdy, rectangular Jacobean pieces would be wholly alien. There is an elegance and beauty in this late Georgian furniture, and comfort as well—and it will be preferred by many, but there is a friendliness and homelike quality in the Jacobean, William and Mary, Queen Anne and Chippendale that warms my heart and satisfies my ideas of comfort.

Some may object to introducing the curvilinear pieces of the Queen Anne period among the rectangular Jacobean furniture. I am sure their objections would vanish in the face of the room itself, for the big fireside chair harmonizes so perfectly with the rest of the furniture in weight and color of wood that the variation in the matter of curves is forgotten.

Now that I have the list in type before my eyes I note that every piece is of the sort the English Colonists brought with them to America. Colonial furniture, all of it.

It would tax the capacity of the mighty *Leviathan* to carry all the gate-leg tables and Windsor chairs that admiring and confiding heirloom possessors claim "came over on the *Mayflower*." Either the latter vessel was a larger boat than we have supposed or she made a surprising number of voyages between England and America.

In any event, the *Mayflower* on subsequent voyages, or other ships, did bring furniture to the Colonists in the new world. And it is certain that the earliest furniture to come was doubtless of the Jacobean type, which, of course, included tables of the gate-leg variety, and which today, after nearly four hundred years, are as popular as ever. And just as surely Windsor chairs were among the early arrivals.

It was not till about eighty or ninety years after the *Mayflower*'s first visit that the William and Mary and Queen Anne furniture became generally used in England, but it soon made its way over to America, where American craftsmen reproduced the designs with fidelity.

We turn now to the hall. To express the slight touch of formality which is characteristic of the hall, I would place against the longest wall a consol table and a pair of high-backed chairs of the style of Charles II, and, if space on another wall permitted, a settee of the same period. A tall hall clock would complete the picture.

Instead of the Charles II furniture, we might use its prototypes from the court of Louis XIV of France, whence the former type of furniture drew its inspiration. It would harmonize charmingly with the furniture in the living room, which would be visible from the hall.

For the dining room there are a dozen types of furniture, any one of which would be charming and appropriate. We could carry out the English scheme by using Jacobean, William and Mary, Chippendale, Sheraton, Hepplewhite or Adam; or we might here introduce the French note in Louis XIV, Louis Seize, or even the Empire; or, what is now very popular, the beautiful Duncan Phyffe interpretation of Empire. The Italian Renaissance also would serve admirably in the dining room, if the space permitted. If the dining room is closely connected with the living room, it would be well to use furniture there that harmonizes well with that in the living room.

In the bedrooms I could be happy with almost any of the styles mentioned above. If there were three bedrooms to furnish, I feel almost sure one of them would represent the American Empire expression in furniture; and the other two, say, Louis Seize for one (or its English equivalent, Adam), and for the other its antithesis, Jacobean. I like both the "turned" and the twisted wood styles. For variety's sake and to express the individuality of some member of the household, painted furniture might well be used in one or two rooms.

My choice of furniture for the breakfast room and sunroom could surely fall on the charmingly designed and beautifully colored painted furniture which is now in vogue, and which for the most part is directly drawn from period models.

Of course, you understand that a strictly Italian, Spanish or French type of house should be furnished to conform to the exterior. The house I have just been furnishing on paper is of Colonial or English ancestry, or just a house of no determinate lineage—a pleasant, well-mannered, well-lighted and ventilated, good-looking house.



1



2



3



4

Plate 14.—(1) Windsor Chair, (2) Bannister-Back Chair, (3) Martha Washington Chair, all of Early American Workmanship, now on Exhibition in the Metropolitan Art Museum, New York. (4) Modern Chairs. Comfortable, Decorative, Inexpensive, Sensible Chairs, Showing the Influence of the Period of Charles II.



Plate 15.—An Early American Room, in the Metropolitan Museum, New York, Showing Fireplace, Interior Architecture and Furniture of Early American Production. The Small Chairs are of the American Empire Period.

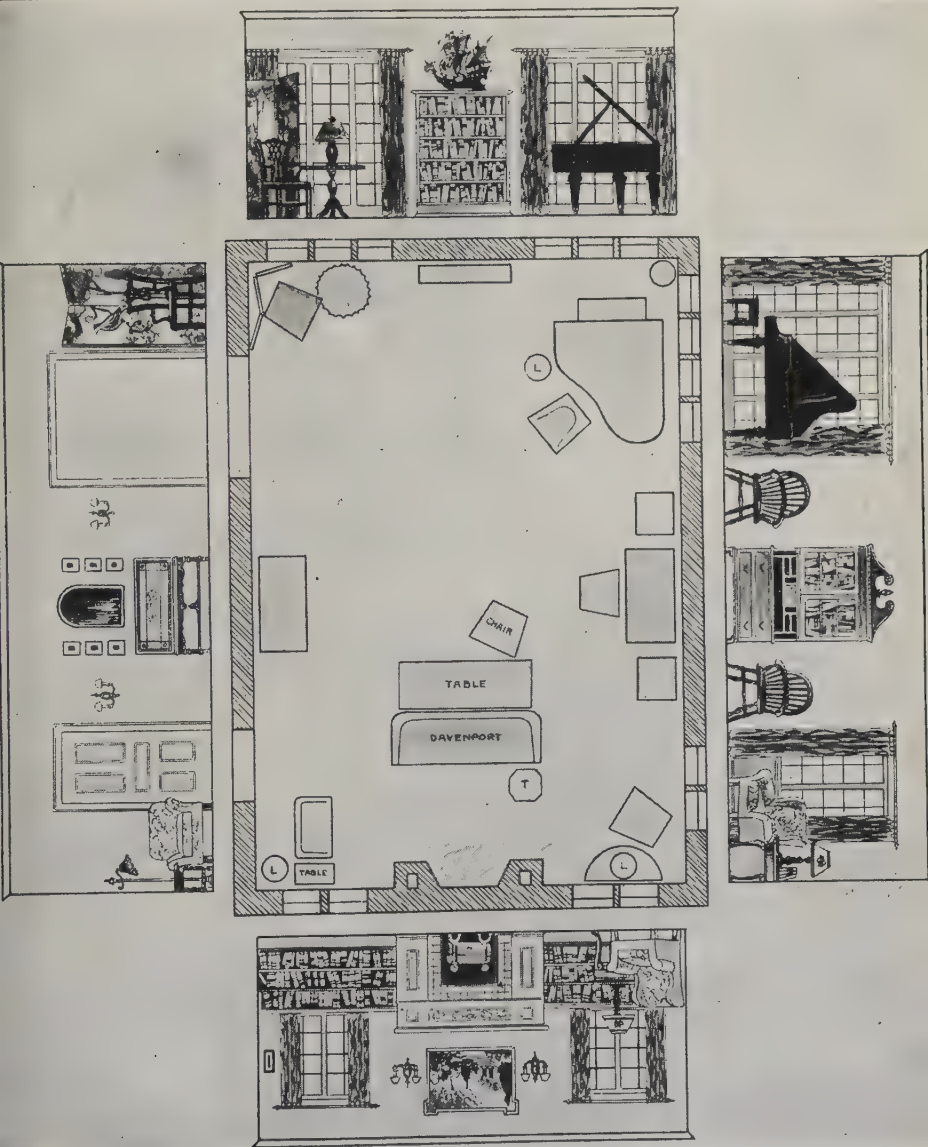


Plate 16.—Painting Pictures with Furniture

CHAPTER VI

PAINTING PICTURES WITH FURNITURE

There is one universal interest in life—the building and decorating of the home—in which everybody may actually dabble in one or more of the fine arts; may use materials of various sorts to produce things of real beauty, manipulating them in accordance with the art principles of color, line and form.

Ruskin puts this whole proposition in one tremendous sentence when he says, “We cannot arrest sunsets nor carve mountains, but we may turn every home, if we choose, into a picture which will be no counterfeit, but the true and perfect image of life indeed.”

In my earlier days I aimed at painting as a vocation, and many yards of perfectly good canvas I have ruined by daubing it with artists’ pigments. I enjoyed it, too, immensely, but in the furnishing of a home I have been permitted to paint pictures, using wallpaper, rugs, furniture, draperies, lamps, books, pottery and other home furnishing accessories, instead of pigments—pictures that, as true and perfect images of life, give me more genuine delight than any landscape or marine I ever have put on canvas.

Now, this thing anyone can do. Everyone can paint pictures with furniture. You can do it with your own furniture. Not only you can, but you do. Every time you move a chair or table or couch to get a better effect, you are painting pictures with furniture. Every room ought to be a composition, having a center of interest, unity, balance, order, good proportion, harmonious color—which are, of course, the qualities of every work of art; and this is true also of every wall in every room.

Suppose we undertake to paint a picture on one of the walls of a living room—your living room, perhaps. Here is a wall space about nine feet wide between a door and a window. This wall is our painter's canvas—gray, putty-color, cream, ivory or tan; rather neutral in tone, you see, like that which the artist uses.

Let us begin the picture by standing a spinet desk against the wall in the middle of the space. See what a graceful, well-proportioned object it is silhouetted against the lighter background, and how satisfying the rich, deep color of its brown mahogany wood.

Now note the increase in interest which is produced by placing a desk chair before the desk. A chair on either side of the desk adds more interest, and the entire group now adequately occupies the wall space. But only the lower part. All that expanse of wall above the level of the desk is empty and the picture is badly lacking in balance. To supply that missing element of balance we will now hang a mirror (it might well be a picture, if preferred) over the desk. That puts what artists call balance of mass into the composition; and a note of color, too, for the mirror has hints of blue in its dull gold frame.

Now some decorative touches—a row of books, clasped in blue and gold ends, on the desk below the mirror; a pair of blue candlesticks holding orange candles, standing on either end of the desk and reaching upwards to enclose the mirror. More color and more elements of decoration. For the final splash of color let us spread a deep blue rug on the floor before the desk, and the picture is done—a picture filled with good design and sparkling color.

In addition to these esthetic qualities of color and design, this picture painted with furniture embodies a further qualification and one which must always command foremost consideration in this sort of painting—the element of utility; for note the desk is for a special purpose—a place on which to write. A good light on a writing desk is an essential. So, in choosing that particular wall for this desk, we were influenced by the fact that a window on the left side of the space provided for daylight on the writer's manuscript. As I have said before, color, line, form and texture constitute the four

fingers of the hand of interior decoration. Suitability or utility is the thumb. What is a hand lacking a thumb?

Suppose we now undertake a more difficult composition—a fireside group, for instance. This group, in fact, being the center of interest in the living room, providing, as it does, the family gathering place or social center, really should be the first picture to be composed in arranging furniture in such a room.

The inherent charm of the fireplace and the mantel shelf is reinforced by the glow of color in the books in open book shelves on either side. After all, the real function of books is that of interior decoration; whether one uses them to furbish up the chambers of the mind or to add color and homelikeness to a room, books are for interior decoration.

Above the mantel shelf we shall hang a painting—a portrait, perhaps, or a landscape or marine. This painting, occupying its commanding position as the focus of attention, should be worthy of the honor bestowed upon it. In color it should be the keynote for the dominant hue of the room; and out of it should flow beauty, repose and uplift of spirit. Let no man's dictum deprive you of the ministry of art as embodied in great pictures in the furnishing and beautifying of your home. But choose them with painstaking care. Each one should exactly fit the place accorded to it. Get good paintings, not dubious second- and third-rate "Old Masters."

If you can't afford good originals, get reproductions in color. There are lovely color prints of paintings to be had at small cost. Select pictures for your walls that will bring color, character and personality into your home.

We have now the fireplace, the flanking book shelves and the pictures above the mantel. On either side of the picture, at adequate distances, will be a pair of wall brackets for the side lights; these, of course, will be shaded by silk or paper shields. In front of the fireplace on the floor we throw a good-sized rug. Then, facing the fireplace, ten or twelve feet distant from it, against an opposite wall, perhaps, we place a couch, spacious, comfortable, deep-cushioned. If the couch stands out in the room it may well be backed up by a long davenport table on which will be placed a reading lamp or a pair of them, a bowl of flowers, books held in book ends, and a magazine or two. Watch the picture grow.

A smaller table at one end of the couch to hold smoking things; a conveniently handy book or magazine would add to the picture and to the best use of the davenport. Finally, an easy chair on either side of our fireplace, with small tables and reading lamps adjacent, and the fireplace group is complete.

"But suppose there is no fireplace, what then will you do for a center of interest?" is a question that concerns multitudes of people who, because of one reason or another, are trying to make really truly homes in apartments. That is a question, to be sure. Some clever chap once said, "Any second-rate artist can portray the family gathered about the open fireplace, but it takes a master to portray the family gathered about a radiator." That is our problem now, however—to improvise a substitute for the poetry, warmth and glow of the open fire in a living room.

In every living room there are to be found two objects that may be "understudies to the fireplace"—a window and a lamp—dispensers of light, both of them. Mankind ever is drawn toward the light. Why not combine both of these light givers, together with other appropriate furnishings, into a picture so colorful, warm and comfortable that all who enter the room will be drawn to it.

The window, framed by its colorful hangings, enhanced in charm by soft glass curtains, and conspicuous by reason of its height, forms in itself the "object of central interest" which every wall of a room should have. Draw up the couch with its back to the window. Now, with book in hand, sit down on the couch. Evidently it is well placed from the standpoint of utility, for a flood of daylight illumines the printed page.

At each end of the couch stands a table; one a round or oval gate-leg table, big enough to serve as a proper base for a good-sized reading lamp. A comfortable lounging chair would inevitably find its way to the side of this table and father's place in the family group be definitely established. The table at the other end of the couch may be similar to this one, or, if space permits, try using the long davenport table, thrusting it out into the room at right angles to the wall and forming with the couch two sides of a quadrangle.

On the far side of the long table we will place a comfortable chair, and another at the end, facing it towards the center

of the quadrangle. And the table itself is the natural position for a second reading lamp together with such small accessories as shall add to the comfort and delight of the family. Finally, footstools—a long, low one in front of the davenport, and a higher one before father's chair. And this picture is painted.

The relationship of these pictures to each other as painted on the opposite and contiguous walls of a room may be better grasped by referring to the diagram showing the floor plan and side elevation of a living room in which two of these pictures we have just painted are included. See Plate 16.

Note how the principle of balance is maintained on opposite walls. The rugs and all large pieces of furniture follow the bounding lines of the room, and the furniture is arranged in groups—not scattered about.

And finally, if possible, visualize this completed four-walled composition at eventide, glorified by the soft radiance of the shaded lamps, the warm ruddy glow of the open fire, and made significant by the presence of the family, for which this picture was composed as a background.

Then consider this truth, enunciated by an anonymous but clear-seeing writer, "Who creates a home, creates a potent spirit which in turn doth fashion him that fashioned it."

CHAPTER VII

PRINCIPLES OF FURNITURE ARRANGEMENT

Next in importance to the actual selection of furniture and other furnishings is a skillful and sensible arrangement of it all in the room; for in the placing of the furniture you may make a small room appear more spacious; a large, barn-like one seem more cozy; express the idea of formality or informality, quiet restfulness or agitated confusion, sedateness or gayety, order or disorder.

Using the description of "How to Paint Pictures with Furniture" as a basis, together with the floor plans and wall elevations shown in the diagrams, it is quite possible to formulate the principles of furniture arrangement by the process of deduction. And as each of these principles is evolved it will be noted that the underlying idea is that of use or suitability. In fact the supreme consideration in arranging furniture in a room is, where can each piece be placed to secure the utmost convenience and comfort?

In this discussion the living room will claim most of our attention for the obvious reason that it presents the most difficult problems. Arranging furniture in a dining room is a fairly simple matter, as there is but one position, in popular opinion, for the table. Usually there is but one wall space suited to the length of the buffet, the next largest piece of furniture. So too, with the bedroom, as a general rule, there is but one suitable place for the bed; the dresser or dressing table is disposed of to secure the best possible light on the face of the user, and the chest of drawers and other smaller pieces placed to balance the dresser, if possible. In each of these instances the thought of

use is kept uppermost and in each case the architectural features—wall spaces, location of windows and doors—play a definite part in determining the furniture arrangement. The principles that govern the placement of furniture in the living room apply to all rooms. See Plate 17.

A CENTER OF INTEREST FIRST

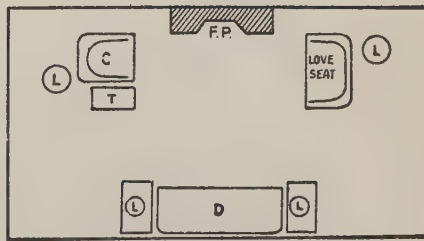
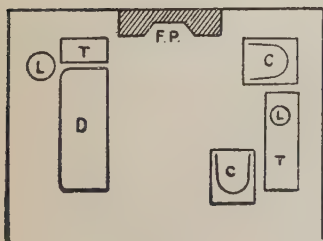
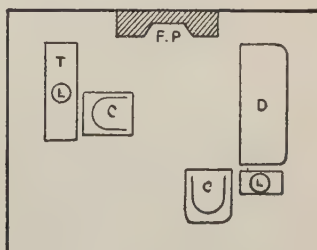
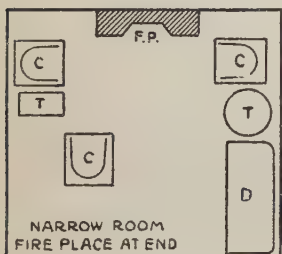
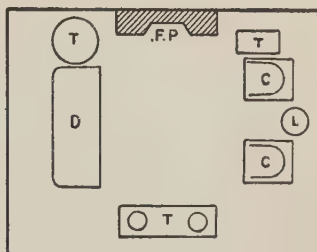
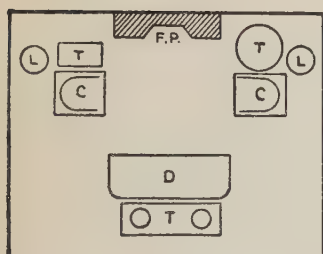
The first thing to decide on in arranging furniture in a living room is a center of interest toward which or around which the major part of the furniture should be grouped. When there is a fireplace that is the natural center of interest. In the absence of a fireplace, a window or group of windows may serve as the center of interest. Under certain circumstances a grand piano may be so placed and the furniture grouped about it in such a manner as to make it the focus of interest.

Secondary Centers of Interest.—Larger rooms may contain two or more secondary centers of interest, such as a desk with its lamp, chair and flanking chairs, or the piano with its bench, lamp and adjacent chair—or even a second couch with its nearby friendly table and lamp.

Objects of Central Interest.—Every wall should have an object of central interest. This may take the form of a window or range of windows together with a couch, desk or table beneath; or it may be embodied in what is called a “built-up composition,” consisting of a table, desk, cabinet or couch standing against a wall, with, in each case, a wall decoration or hanging, such as a picture, or group of pictures, a mirror, hanging bookcase or tapestry above, as illustrated in the chapter on “Painting Pictures with Furniture.” The object of central interest may take the form of a single tall piece of furniture, such as a secretary or highboy; or even built-in book shelves, if they are high enough. The important point is to build up an interesting sky-line by the use of pictures, mirrors and other wall hangings and at the same time create still-life compositions by uniting the furniture with these wall decorations.

GROUPING THE FURNITURE

The large pieces of furniture, such as the davenport, long table, desk, secretary, upright piano (and in most instances the grand piano), should stand parallel to the side walls of the



NARROW ROOM
FIREPLACE ON LONG WALL

Plate 17.—Living Room Arrangements

room; this is true of the rug or rugs also. This disposition of the furnishings concurs with the architectural lines of the room itself and makes for order. How much of a sense of order can ever be brought about in the room in which the rugs are at all angles, and couch, piano and tables standing diagonally across the corner or askew with each other and the side walls of a room? But with the larger pieces in alignment with the bounding lines of the room the smaller pieces, such as chairs, stools and small tables may be placed at any desired angle without in any way imperiling the effect of orderliness.

In small rooms stand the larger pieces flat against the wall; this arrangement leaves the center of the room open and makes it seem more spacious.

Very large rooms may be "brought together" by placing certain groups of furniture out in the middle of the floor space in what is known as "set-out" positions, similar to the arrangement of the davenport, long table, small table and chair shown in the diagram in the preceding chapter. Variations of this grouping are also shown in the diagrams illustrating this present chapter.

ARRANGEMENTS THAT PRODUCE HOMELIKE EFFECTS

The secret of getting interest and a homelike quality in the arrangement of furniture is to mobilize it in small groups in a way to suggest human use; for instance, a davenport, table and lamp or a chair, table and a lamp, similar to those shown in the accompanying diagrams.

And don't forget the humanizing influence of small tables placed just where they can be of service. A lot of chairs or tables scattered about are meaningless; but stand a table between two chairs; put a lamp on the table with some books and other small articles and see what a transformation is made in the atmosphere of the entire room.

Another injunction—don't get tables so small and fragile that they seem to be for ornament rather than use; and do avoid the very common error of putting on them lamps that overwhelm the poor little things. The remedy for this is not to use smaller lamps (they ought to be sufficiently high in the stand and broad in the shade to permit the light to radiate properly) but get larger tables.

The so-called davenport tables are as popular and as useful as ever, but they are out of place in a great many rooms, especially small ones and rooms cut up by many openings. How often you see them standing in the middle of a small room impeding traffic and causing congestion because there is no wall space for them, and almost always, too, at such an elegant angle!

If you have such a room to furnish, try using a substantial walnut or mahogany round or octagonal table instead; one about thirty-six to forty inches in diameter as the main table of the room. See how effective such a table is in a corner, for instance, with a chair on either side of it—or as in the Six-Hundred-Dollar living room, with the couch on one side and the fireside chair on the other.

The other tables should be smaller; but seldom should any of them be less than twenty inches in its smallest dimensions—except in the case of small stands to hold smokers' articles.

No other tables are quite equal to those of Jacobean and William and Mary influence in decorative quality and staunchness of appearance. That is one reason for the perennial popularity of the gate-leg table with its characteristic turnings and stretchers.

One of the most homelike and altogether charming living rooms I ever saw had five of these gate-leg tables scattered throughout its generous area. One of these tables was not less than forty-eight inches in diameter and stood back of the big davenport. The others were smaller, but none were less than two feet in diameter; some were round, others oblong; but all possessed the delightful decorative quality always produced by the many legs, their exquisite turnings and connecting stretchers. And every one of them was *in service*. Some held lamps, some carried bowls of flowers and nearly every one was embellished by books, either standing in orderly rows or thrown carelessly on them. Magazines, smokers' things and other small articles of use were to be seen on the various table tops. Contrary to any idea that this description may give, the effect was not messy—there was too much good taste displayed in the several table arrangements. The ensemble was in the highest degree decorative and was created wholly by making *use* the prime consideration in their grouping with chairs and couches and the varied articles placed upon them.

Such furniture manifestly would be out of place in rooms furnished in American Empire furniture or in French period rooms or rooms wholly furnished in the styles of Hepplewhite, Sheraton and the Brothers Adam; but for the great majority of homes the gate-leg table and others in which the turnings and stretchers are a characteristic are most appropriate and beautiful.

CORNER ARRANGEMENTS

It is not always necessary to put anything in the corners of a room; in fact, to do so in some instances would only serve to disturb the sense of balance which already has been attained. But if a corner looks empty—if something is needed there for the sake of interest or to balance the furnishings in another part of the room, one of the following articles or groupings may prove suggestive.

When height is required there are several interesting possibilities from which to choose: (1) A six-foot iron stand with growing vines trailing down from the bowl at the top; (2) A tall floor lamp with its attendant chair; (3) A hanging corner cupboard; (4) A tall decorative screen, with a chair and small table in front of it; (5) A grandfather's clock—particularly useful in rooms revealing Colonial influence.

Where lower effects are desired a thirty-six-inch pedestal or stand with a bowl of flowers, a vase or piece of statuary may be used; or a chair with a tea table standing before it. The upright style of phonograph really belongs in a corner and is the only piece of furniture other than chairs that may properly stand diagonally across the corner. Its use really suggests that position because the sound then carries equally to all parts of the room. Of course the newer type of phonograph—the console type—should stand flat against the wall.

BALANCE

A five-minute study of the floor plan and wall elevations shown in the larger diagram, Plate 16, which illustrates the preceding chapter, together with the printed description accompanying them, will give the reader a very adequate acquaintance with the principle of balance as applied to the arrangement of furniture in a room. A heavy mass of furniture in one end of a room

needs to be balanced by a corresponding bulk in the opposite end; so, too, a high piece of furniture on one wall requires a similarly high article or built-up effect on the opposite wall, to create a sense of balance.

An effect of balance in the arrangement of the furniture is as essential to the comfort of the occupants of the room as proper lighting, easy chairs or unobtrusive orderliness. In fact, it is a species of order. Tip a picture askew on the wall and it is out of balance; and no one seeing the disarrangement will rest till the balance has been restored. So, too, with objects on a mantel shelf that do not quite balance in weight or height. They are a constant source of irritation to the onlooker. The same feeling of unrest is experienced when a piano standing against one wall has only a bench to balance it—or a small chair—on the opposite wall.

CHAPTER VIII

HOW TO SELECT FURNITURE

The two most common mistakes made by home-makers in selecting furniture are, first, that of buying furniture "just for now"—makeshift furniture—that is never a source of satisfaction while it lasts and soon has to be replaced; and second, that of buying "the latest thing" or something that "everybody is getting now." The latest thing of today is as passé as a "whatnot" tomorrow, and must again be replaced by another "latest thing."

Neither of these very common mistakes was committed by the young couple who furnished the Six-Hundred-Dollar Living Room. They were insured and doubly insured against getting the wrong things, because by the use of the "yardstick of suitability" they had eliminated all the unsuitable things before ever they went to the shops. And because they made their selections according to the four steps of the decorator's working plan, these young people knew in advance, the exact size, style, color of wood and style and color of upholstery of every article they were to install in that room and the very place it was to occupy. They made no mistakes because there was no way to make any—using that working plan.

Therefore, if you are interested in the subject of furniture selection, not merely as an academic discussion, but as a vital and personal problem, as will be the case if you are about to purchase furnishings for your own home, let me urge you to make the decorator's working plan your guide and the practical application of the workings of that plan your inspiration.

There are, however, some questions of universal interest relating to furniture selection that I shall consider here. The first and most important one is: "How can I know good furniture when I see it?" "What are the distinguishing characteristics?"

These questions require more than a sentence or a paragraph for a satisfactory answer; but it is one that is sought by every man or woman who finds it necessary to buy furniture, and an intelligent answer is vital.

The general characteristics of good furniture, as I have heretofore stated are: (a) artistic design; (b) superior materials; (c) honest construction.

A recital of these facts doesn't help a great deal apparently for at once comes the exasperated query, "but how can a novice distinguish artistic design from mediocre, or superior materials—particularly in wood—from second rate, or tell anything at all about the quality of construction in furniture?"

As to the first particular, there is one thing on which you may rest assured: any of the period types of furniture described in Chapter V is certain to be of artistic design. All those designs have successfully passed the supreme test of artistic superiority, that of time.

Therefore, with all the great furniture periods of history to serve as a guide to good design, this problem narrows down to a selection of the most suitable period; and here the services of the "yardstick of suitability" may be invoked to aid in eliminating all but the suitable.

HOW CAN ONE KNOW?

The question still remains: What are the indications by which superior materials and honest construction in furniture may be recognized? When face to face with the actual merchandise and the responsibility of selections, the purchaser encounters some practical and perplexing problems; such as, for example, how one can know that the veneer on that beautiful Louis XVI bedroom dresser will not peel under the disintegrating influence of artificial heat? Or that the wood in this desk or table was properly seasoned before it went into the workroom, to insure that it will not split? Or whether the legs and stretchers of that hand-carved Jacobean

chair or davenport were united as they should be by mortise and tenon joints, or whether they were slovenly fastened together by flimsy dowels, or even more trashily attached by screws alone, with the addition of a little glue?

Then, too, the really vital parts of over-upholstered furniture are hidden by the coverings. The frame work may be of well seasoned oak, honestly and soundly constructed, or it may be of the cheapest wood, improperly seasoned and hastily thrown together in the most slipshod fashion. The filling may be any one of several qualities—hair and down or hair alone; cotton and down; moss and cotton, or moss and excelsior. All the other structural parts such as the webbing, springs, twine, etc., may be of good quality or inferior; and the workmanship may vary in like measure.

Are there, then, any indications by which the prospective purchaser can form a reasonably accurate judgment as to the quality of workmanship and materials in furniture?

Yes, there are three such indications:

1. The details of exterior finish.
2. The price.
3. The reputation of the manufacturer.

DETAILS OF EXTERIOR FINISH

Two upholstered chairs standing side by side may appear to be of the same value; both are of the same design, covered with the same material and the exterior frame work made of the same wood. One of these chairs is priced at sixty dollars; the other at one hundred and ten dollars; yet to the casual eye they present but few external differences. How can the disparity in price be accounted for?

The chief reason for this disparity in price exists in a very great difference in the materials and workmanship in the *hidden* parts of the chair. And this difference is indicated quite clearly, not in the general external features, but in the following details:

First, the finish. The exposed woodwork of one chair will be covered with several coats of shiny, sticky varnish and the grain of the wood will be obscured by a dark, muddy stain; that of the other will be beautifully colored and toned and the beauty of the grain of the wood will be enhanced by the color of the stain and the hand-rubbed or wax finish.

Second, the contour and proportions of the legs, arm supports and other exposed parts. In the one the contours will be blurred and the proportions clumsy; in the other the contours will be cleanly and definitely modeled and the proportions exquisitely designed.

Third, the carvings in one chair will be very shallow—the edges blurred and manifestly turned out in haste; in the other chair the carvings will be clean cut and the depths smooth to the touch.

Would not the striking differences in workmanship and materials shown in these external details of finish suggest similar and probably greater differences in the quality of the interior materials and workmanship?

Another and obvious test of sitting furniture is its “sittability.” In this particular the occupant will find even greater disparities than in the finish of the two pieces. The cushion of one chair is hard, unyielding, sometimes blocky, sometimes soggy—indicating cheap filling; when sat upon the springs give way too readily, especially at the back, indicating clearly that they are poor in quality, too few in number for proper spacing and tied with too few strings; and often the cushion wobbles about on the springs in an uncomfortable and disconcerting fashion. In a short time the cushion filling is likely to get lumpy, the springs lose what little resiliency they now have, the twine tying them together breaks, the webbing holding up the seat gives way, allowing the springs to protrude, the rickety chair frame collapses and—there goes your sixty dollars—to the furniture hospital!

As for the other chair—try sitting in half a dozen high class chairs by way of experiment and note the softness of the down cushions; the firmness and at the same time the resiliency of the springs and the general sensation of genuine comfort, and you will perceive that in just that one item of comfort and substantialness alone there is a marked difference in the value of these two chairs. This superiority in comfort is produced by a superiority in the hidden materials and workmanship.

Dining Room and Bedroom Furniture.—A scrutiny of dining and bedroom furniture will reveal disparities in color, tone, beauty and workmanship similar to those found in chairs. A favorite device for covering up poor materials and jerry workmanship in some of the cheaper grades of mahogany furni-

ture is to completely hide the grain of the wood and the very joinings themselves beneath a thick coating of dark, syrupy stain and then to camouflage the absence of real character and beauty by means of a meretricious ornamentation of bright, shiney varnish.

Avoid "shiney-eyed stuff" in furniture. There are exceptions to the rule, but highly varnished furniture is another way of saying cheap furniture.

In examining bureaus, buffets, desks, etc., see to it that the drawers slide easily on their runners and fit closely; that the interiors of the drawers are well finished off, that the drawer pulls and escutcheons are of good design and materials. These are indications of quality.

Note, too, as you go along, that the cheapest furniture is apt to be the most lavishly decorated by means of applied carvings—while the better grades depend for decoration on good proportions, artistic design, beauty of color and finish and fine workmanship. In fact, the better the furniture, the fewer the *applied* ornamentations.

THE PRICE

Another criterion of quality in furniture is to be found in the price tag. Quality always commands its price. The corollary of this statement—price is an index of quality—is also a fact to be relied upon; for so keen is competition between dealers and so accurate the "checking up" on prices, both on the part of customers and competitors, that it would not be good business for a dealer to demand the price of quality without giving quality in return.

You may be sure, then, that if one chair is priced at sixty dollars and another very similar to it in externals is adorned with a tag marked one hundred and ten dollars, the difference in price denotes a corresponding difference in quality.

As an illustration to the point let me refer you to the price paid for the large wing chair which formed part of the furnishings of the Six-Hundred-Dollar Living Room. This chair, *in the muslin* (which is merely the temporary covering) was priced at seventy dollars. That figure, mind you, indicates *not* the highest grade of materials, for that would have cost ninety dollars or more.

The point I wish to emphasize is that these young people, who had only six hundred dollars available for all the furnishings of their living room, were wise enough to realize that the seventy dollar quality in that particular kind of chair represented the *lowest* grade of materials and workmanship it was safe to purchase. For that amount, however, they secured a piece of furniture that will stand up under use for many years, and always give comfort and satisfaction.

In the light of the above it may interest you to figure out what sort of materials and workmanship a manufacturer could put into a three-piece living room suite, covered in mohair, which could retail for one hundred and sixty-four dollars and fifty cents.

I hope no one will misunderstand me to say that a good chair cannot be obtained for less than seventy dollars. It is only in the all-over upholstered piece that the cost mounts to such high altitudes. Chairs partly upholstered—seats and backs alone—of good material can be had for very much less money; and Windsor chairs and ladder-back chairs vary in price from sixteen dollars to thirty-five dollars, according to wood and finish. But in any sort of furniture, or any other merchandise, price is regarded as an indication of quality. About the hardest lesson for most of us to learn is that “we can’t get something for nothing.”

Where furniture differs from other commodities—such as automobiles, clothing, diamonds, theatre tickets, etc., etc., is that the sane injunction with reference to these is “Never pay more than you can afford;” while in buying furniture the only wise philosophy is to “Never buy what you *can* afford to buy.” This because furniture should be regarded as a life investment, and being such, becomes a life companion.

THE REPUTATION OF THE MANUFACTURERS

In my own recommendations of furniture I am influenced by what I know of the manufacturers more than by any other factor. There are men who have so great a confidence in the integrity of their product that they stand squarely behind it even to the extent of identifying their own names with it. Not only that, but they carry on a great national advertising campaign.

It is entirely safe to invest your money in the trade-marked furniture built by these courageous and far-seeing manufacturers. To do so, in fact, will be to your own advantage as well as to the lasting benefit of the furniture business. I regard the trade-mark on certain makes of furniture as the best possible guarantee of value and quality.

A final injunction: The piece of furniture you are contemplating may be unqualifiedly beautiful in design; it may be the product of a famous manufacturer; its price tag may be the hall-mark of quality, and all its exterior details of finish may certify to the unimpeachable merit of its interior construction; but unless it is suited to the room it is to occupy, the other furnishings, and to the tastes and preferences of those who are to use it, it fails in the most important particular and cannot be really beautiful.

After all, "The suitable is the beautiful."

ASSOCIATING VARIOUS PERIODS TOGETHER

Here are four more questions that I am often called upon to answer and which perplex many people:

1. What other kinds of furniture may be used in the same room with oak furniture?
2. Ought the furniture of my living room to be limited to one certain period?
3. May wicker furniture be used in the same room with mahogany or walnut?
4. What are the principles which govern the association of various furniture periods in the same room?

The answer to the first three questions is included in that of the fourth, and it is one based on good sense and suitability. Furniture of different periods may be associated together in the same room, provided they do not greatly vary in (1) size, (2) color, (3) form or design, (4) upholstery.

Agreement in the matter of size and color, in fact, is a strongly unifying influence and will go far to offset discrepancies in form and texture. It is quite the common thing to find walnut furniture of the Italian and Spanish Renaissance used in an oak-paneled room in companionship with Elizabethan and Jacobean oak pieces. The brown color and open grain of walnut harmonize well with the same characteristics in the

Jacobean oak, besides which they are of the same parentage and are similar in size and form or design. With such furniture, heavy, massive, all-over upholstered pieces should be used. The upholstery, however, should repeat the Renaissance design. But I need not say that reed furniture would not feel at home in these surroundings.

An assemblage of Adam, Sheraton, Hepplewhite, and some types of Chippendale furniture, together with the furniture of Louis Seize, form another well-considered international, inter-period grouping. In all these types the classical spirit dominates. In the same room with this combination one or two smaller pieces of painted or lacquered furniture may be used quite appropriately, but here, again, is no place for reed furniture, and I am sure my readers will agree with me that a rocking chair in such an environment would be wholly out of place.

I have in mind a room with light papered walls, ivory trim, and severely simple mantel, with dark-stained floor, in which were cleverly grouped a Jacobean gate-leg table, two Windsor chairs, a large wing chair with short, robust, cabriole legs, and a wicker armchair, stained brown, about the color of the other furniture. There is a lamp on the table made from a Chinese vase, also some books and magazines. The room was completed by an oil portrait over the mantel, flanked by simple lighting fixtures. In color, weight and a certain air of informal simplicity and comfortableness, all these pieces, though products of different ages, are homogeneous, and the effect is charming (and incidentally the cost of the furniture was very small). It is into such an environment that a rocking chair might most suitably be introduced.

In much the same way there might be grouped together an American Empire table with two or three chairs of the same period (so-called Colonial), a Windsor chair, a large overstuffed armchair, a lacquered tea table, and Directoire, Sheraton or Hepplewhite cabinet or desk.

One important caution to be observed in mingling various styles of furniture: *Let one style or period predominate.* Establish it by the use of several pieces of that period, then introduce other furniture of harmonizing styles.

A living room furnished by a judicious intermingling of associated periods possesses a certain informal charm and a

degree of personality that rooms in which a single style of furnishing is severely adhered to can hardly hope to achieve. For into such a room must go intelligence, thought and a refined taste as well as furniture, if it is to be a success.

You may have noted in reading the description of the groupings of various types of furniture cited above, that whereas oak and walnut and mahogany and walnut are frequently associated together, oak and mahogany are not. They are antagonistic to each other in texture.

PAINTED FURNITURE

Painted furniture may be used in combination with any of the darker woods, but only as an agreeable incidental or color note, and but two or three pieces at most in a room. Painted furniture for living rooms and dining rooms, used without the admixture of other sorts, is becoming increasingly popular and can be utilized in connection with harmonizing colors in the walls and trim to secure effects of beauty and decorative interest, which are beyond the possibilities of mahogany and walnut.

REED FURNITURE

Reed furniture in quantities is most adapted for furnishing sunrooms and porches, but one piece (or possibly two, in an informal living room) is quite suitable and good-looking, provided they are stained or painted to correspond with the wood furniture in color. A single reed chair, however, might be painted a brilliant red lacquer or peacock blue, or even black, with gay-colored upholstery, and provide a joyous splash of color for the room.

ROCKING CHAIRS

I have left the subject of rocking chairs to the last. "Are they in good taste in a living room?" "Where should rocking chairs be used?" There is no denying the fact that rocking chairs are comfortable. More so than any other type of chair that can be bought for a modest sum—at least they are so considered by the majority of people, men particularly. If

you doubt this, note how unanimously men, when entering a strange room, will pick out the one available rocking chair, ignoring those of other types.

Popular opinion to the contrary notwithstanding, the rocker possesses qualities that make it hygienic. The French Chamber of Science reports that the rocking chair is the most hygienic of all types of chairs, because the ease with which it can be tilted back to a comfortable angle conduces to a natural sitting posture. All of which is to be considered if comfort is an essential. But what would you think of a living room furnished with six rockers?—a sight that once greeted my astonished eyes. How much of a sense of order and good decoration would you get into such an array of projecting spear heads? And what of the necessity for posting up traffic regulations to reduce the number of mutilated legs—of people, not chairs? One rocking chair will not utterly blast a room, but if you *can* find chairs of other sorts that will give the requisite amount of comfort, it would be well to do so in the interest of orderly arrangement, restfulness and conservation of space.

Doubtless many of my readers cherish pieces of furniture similar to those I have listed in a preceding chapter as precious heirlooms handed down through several generations—which is as it should be. But all furniture should be “heirloom” furniture. Every piece you buy for your home should be chosen with the thought of a lifetime of daily association and use and of bequeathing it to those who follow you. Furniture constructed for a lifetime of service costs accordingly. But the best is the cheapest, more so in furniture than in any other commodity.

Therefore my three injunctions to homemakers in selecting furniture are:

1. Buy the sort that never goes out of style.
2. (To people of modest means) Never buy any furniture you can afford to buy! Get something better.
3. Choose each piece to relate to others in the room.

Then you may rest assured that not only the individual selections in each room, but the room itself as an expression of your highest ideals of home, will be “a thing of beauty and a joy forever.”

A room, you know, is not only a place in which to do things. It is a place to look at, and therefore should be beautiful. It is

a background, and therefore should be appropriate. Family life goes on *against* a room as well as in it. If it is a beautiful room, the family life, played up against it as against a beautiful background, will take on color, atmosphere and harmony from the room itself. You can't be too disagreeable in a room that is always lovely. Choose, then, furniture that is in harmony with itself, with the room and—with *you*.

CHAPTER IX

RUGS AND CARPETS

The three things to consider in selecting rugs are color, pattern and wearing quality. Color is first because the rug is part of the foundation of the color scheme and must therefore harmonize or contrast with the color of the wall. The amount of pattern in the other furnishings must also be considered to make sure of securing a nice balance between the patterned surfaces and the plain areas in the room. And last, but by no means least in importance, comes the question of durability. One of the foremost recommendations of the Oriental rug is the popular notion that it will outlast generations of use; it is for this quality as well as for the soft, rich colorings to be found in some, but not by any means all, Oriental rugs, that they command their price in the market.

The fact is that several grades of domestic rugs are fully as well made, as beautiful and as durable as many of the Orientals and as worthy of a place on our floors. And it is of these domestic rugs and their comparative merits that I shall first give consideration in this discussion.

The better grades of domestic rugs—such as the Wiltons, the Axminsters and the Chenilles are, in fact, made very much in the same fashion as the Orientals, with a high upstanding pile, which is closely and firmly bound together at the back. As in the Orientals, too, the yarn in the better grades of domestic rugs is dyed in the skein before being woven into the rugs. In luxuriousness of texture, range of color and patterns and wearing quality, the three types of domestic rugs just named represent the best in the market.

The all-linen rugs, fibre rugs, hooked rugs, rag rugs, rush and grass rugs constitute a group of medium priced floor coverings, each possessing its own superiority for specific purposes and special rooms.

WILTONS

The most popular of all domestic rugs are the Wiltons; this because of their wide range, not only in price, but in colors and patterns, added to their soft texture and undoubted wearing qualities. There are several grades in Wilton rugs represented by a range of price extending from eighty dollars for the lowest quality up to one hundred and forty-five dollars for the highest; the price indicates the quality. What adds to the purchaser's perplexity is the fact that the many names by which different makes of Wilton rugs are known are merely trade names and give no indication whatever as to their quality. The real differentiating fact and the thing to bear in mind is that while all Wilton rugs are made of wool, the better grades are made of worsted yarn, which is spun from the longest and strongest fibres of the wool and twisted very hard. Rug dealers, therefore, classify Wilton rugs in two categories—worsted Wiltons and wool Wiltons. Consequently, if you want the finest colors, softest textures and greatest wearing quality in a Wilton rug, ask for a worsted Wilton.

While the plain rugs which are available in both Wiltons and Axminsters do not show foot prints as do the Chenilles (because of their more compact weave and structure), yet spots and stains do stand out on their unpatterned surfaces with disconcerting clearness. For this reason rugs with a small all-over geometrical or floral pattern are preferable to those which are absolutely plain and make fully as appropriate a background for any colorful and large patterned effects which may exist in the upholstery, wall coverings and draperies in the room.

One cause for the high favor in which Wilton rugs are held is the beauty of design which has been introduced into the product by nearly all manufacturers. These men have been wise enough to take the very choicest designs to be found in Oriental rugs as their models. In fact, many antiques of world renown, which are now in the possession of museums, have been reproduced both in design and color on the Wilton power looms, and



COURTESY OF MARSHALL FIELD AND COMPANY

Plate 18.—A Worsted Wilton Rug



COURTESY OF MARSHALL FIELD AND COMPANY

Plate 19.—An Axminster Rug

the beauty of these hand-woven masterpieces thus have been made available at prices within the reach of nearly all households. It is interesting to note that in their fidelity to details the manufacturers have gone so far as to finish many of these reproductions with what is known as warp fringe, formed by the projecting warp threads which hitherto has been one of the distinguishing marks of genuine Oriental rugs. The real achievement, however, is not that of making an imitation out of the Wilton, for in point of texture and wearing qualities, the Wilton stands on its own merits, but that in this domestic product of the power looms the makers have embodied the finest patterns and colors known to the world of rugs.

AXMINSTER

While the Axminsters are a high-pile rug like the Wiltons, the wool is not so long nor so fine a quality as in the Wiltons and the rugs are not so firmly and compactly made, nor, of course, so serviceable. Nevertheless they are, perhaps, the best rug for the money in point of color, pattern and texture, and while not the equal of the linen rug in durability, give very satisfactory service for the price paid, and the small well designed figure, which is one of their leading characteristics, makes them most desirable from a decorative standpoint.

CHENILLES

Chenille rugs have enjoyed a great vogue, owing to their exquisite texture and delicate colorings. A vogue which has declined considerably on account of the distressing visibility of foot prints or spots or stains on their surfaces and the corresponding necessity for constant attention.

Like the Wiltons and Axminsters, Chenilles are a high-pile rug; but unlike them, the pile, instead of being formed by rows of yarn fastened together at the back, consists of a thick, up-standing chenille cord which is sewed on long strips of material and these strips then sewed together. The best grades of Chenilles, however, cost nearly double the price of the best Wiltons, while the lower grades are not quite so serviceable as the better classes of the Wiltons. It is advisable, for practical reasons, in

selecting Chenilles, to get those that have an all-over pattern in self tones, rather than the absolutely plain ones; those that have a hint of color, also, are preferable to those in varying tones of taupe.

One very great advantage possessed by the Chenilles is that they may be had in widths up to twenty-one feet. This makes them invaluable for use as carpets or rugs in very large rooms. And always in its better grades, Chenille is an aristocrat in point of luxurious softness of texture.

BODY BRUSSELS

A discussion of rugs with no mention of Body Brussels would be incomplete if only to remind this generation of a quality in rugs that has now become nearly obsolete. The rugs now to be had under the name of Brussels are called Tapestry Brussels and are far inferior to the Body Brussels in wearing quality.

LINEN RUGS

The rugs hitherto described are what is known as high-pile rugs. We now come to those in the second category, known as flat rugs, among which are linen rugs, rag rugs, hooked rugs, etc. The most durable of these (and possibly of all domestic rugs) is the linen rug. It withstands the hardest sort of wear and its texture improves with use. It lies flat on the floor with no tendency to curl up at the corners and may be had in plain colors, heather mixtures and very small checks and in a wide range of colors. It is particularly useful for use where much wear is expected, as in halls, sunrooms and boys' rooms, as well as in informal living rooms. Not least among its recommendations is its price, which is considerably below that of the better grades of Axminster.

RAG RUGS AND HOOKED RUGS

Rag rugs which always have been popular for bedroom use, notwithstanding their habit of curling and crawling, can now be had in a heavier weight, made from strips of well colored canvas, instead of the customary light weight rags. These can-

vas rugs keep their place on the floor better than their rug predecessors. Darker rugs made of woolen rags are preferable for use in living rooms, halls and dining rooms.

The old fashioned hooked rugs are very much in favor for use in Colonial or old fashioned living rooms, not as floor covering, for their brilliant colorings would be out of place as background, but as small decorative accents thrown on a darker floor or floor covering.

RUGS FOR SUNROOMS

Fiber rugs, rush and grass rugs are colorful and serviceable for use in sunrooms and porches. Formosa fiber rugs are made in small squares and in several colors, making it possible to join the units together to form rugs of any desired proportions or color design. In grass rugs the herring bone pattern is most decorative and serviceable.

LINOLEUM

Linoleum has "come out of the kitchen" and found a welcome in living room, dining room and hall, as has been pointed out in a preceding chapter.

ORIENTALS

Oriental rugs will never go out of style—that is to say, those in which the colors, while rich and vibrant, are low in key and artistically harmonized, and the design one of real beauty and artistic merit. Contrary to popular conception, these qualities are not found in all Oriental rugs nor in the majority of them. Like every other commercial product they are subject to the debasement which often accompanies volume production, a fact testified to by multitudes of Oriental rugs, garish in color made from cheap chemical dyes, and cheap in design, which are annually unloaded on the markets.

It cannot be too strongly urged upon prospective purchasers of Orientals that their only guarantee in buying them is to deal with a reputable firm. There are so many possibilities here for inferior quality in dyes and materials that it is folly to

deal with irresponsible, itinerant merchants whose connections are doubtful and whose future whereabouts are unknown. As one able, experienced dealer put it, "it is safer to trade horses with a gypsy, and buy real estate sight unseen than to buy Oriental rugs from a man you don't know to be absolutely reliable and who cannot give a 'money back guarantee' of quality." The rules which govern the use of all other rugs apply to Orientals as well. Strong color and sprawling pattern in any floor covering is a decorative misdemeanor.

CHINESE RUGS

Chinese rugs, which really should be classed among the Orientals, may be either the most beautiful or the most impossible of floor coverings. As a rule the colors are charming—everyone knows the soft, rich blue, gold and rose that are characteristic of Chinese rugs. But very frequently the patterns are extremely spotty; the contrast between field and pattern in some is so marked as to be startling; the white or light splashes of color against the dark background seem to strike one in the face. Such a rug, of course, is out of place on the floor—it might make a presentable wall hanging. Really good Chinese rugs may be found. And they are so reasonably priced, so serviceable and the best designs and colors are so attractive that it is well worth while to spend considerable time and thought in making a selection. But don't get a spotty Chinese rug. The dining room table is too hard pressed now in its extra function of concealing the deficiencies of the dining room rug.

SUGGESTIONS AS TO COLOR, TONE AND PATTERN

The wall is the thing to keep in mind. Choose the rug to contrast with the wall in all these three particulars. A contrasting color in the rug produces a richer effect than a corresponding color; that is to say, if the walls are brown or tan, a blue rug or one in which blue predominates will be much more effective than a tan or brown one. Or, if the wall is a pale, yellowish green, mulberry in the rug will be more decorative than green.

So when it comes to pattern, a plain surfaced wall will be set off by a patterned rug; and there are rooms whose use makes

a broken colored floor-covering preferable, as in the case of halls, dining and living rooms; this of course, does not necessarily imply all-over designs. Large and emphatically patterned rugs, if one is unfortunate enough to possess any such, may be best accommodated in the dining room, where the dining table may serve as a mantle of charity, though, as a rule, the dye pot is the best place for such floor coverings.

In tone there is one invariable rule, that the rug must be darker than the side walls and curtains; this is because dark tones are required to give the floor its proper value as the foundation of the room. This correct balance of values between floor covering and walls adds a sense of space and airiness to the room that cannot otherwise be secured. Following this rule, the lighter toned rugs will be used in bedrooms where lighter values in walls, draperies and upholstery are appropriate and customary. In fact, one easy way to create distinctive and colorful effects in bedrooms is by the use of brighter and more definite colors in the rug.

Think, for instance, of a pale yellow wall with a deep lavender rug; or a light green wall with a plum-colored rug; or a wall in orchid hue with a sage carpet; or a robin's-egg blue wall with a rose floor covering. And also of the tremendous possibilities for color and decoration which lie in combining painted furniture with these various combinations.

PLACING THE RUG

The 9 x 12 rug, often styled "room size," is quite adequate for floors not larger than 12 feet by 16 feet. This will leave a floor margin of two feet at each end and eighteen inches on the sides. Narrow long rugs placed at either end will do to eke out if the room is larger, say 13 x 20; but a better plan is to increase the size of the large rug to 10 feet 3 inches by 15, or in still larger rooms, to 18 feet in length. The one large rug is cheaper to buy, more effective in appearance and easier to clean than several smaller ones.

ABOUT CARPETS

Carpets have come back. With the advent of the vacuum cleaner, the old objections to carpets were swept away. With the floor carpeted to the baseboards, a small room looks larger

than when cut up by rug and floor margin; for a long narrow room the use of a carpet is the only way to avoid the appearance of a hall or corridor. On this plain surface two or three small rugs grouped with the furniture or before the fireplace will help to brighten up a room and spot it interestingly with color. In addition to Wilton, Axminster and Chenille carpeting, there is a floor covering which is much in use in England, called British Floor Felt, which is fifty inches wide, comes in several different colors, and costs but three dollars and fifty cents a yard. This makes a durable, attractive floor covering and forms an agreeable background for a few small rugs grouped on the floor in the manner suggested in the preceding paragraph.

CHAPTER X

CURTAINING THE WINDOW

The paramount question with home-makers is "How shall I curtain my windows?" In considering this feature as well as everything else relating to the furnishing of a home, the "yardstick of suitability" is our first aid in settling every question that arises. For *windows are for use*. They are dispensers of light and air; so the less we interfere with their natural functions the better.

But too much light results in a glare that destroys comfort; at night, too, an undraped window is a black hole in the wall. Sash or glass curtains of semi-transparent materials, then, are required to modify the light and to soften the outlines of the window and incorporate it into the prevailing color of the room. Side draperies of heavier material and more definite color may be drawn across the window to insure privacy when the lamps are lighted and always they may be used as an effective element in the decoration of a room.

ARE SHADES REALLY NESCESSARY?

One question that I am sure will occur to many of my readers at this point and which is asked me almost daily is, "Do you advocate the use of shades?" I should like to eliminate them wherever possible, for undoubtedly they are ugly; and I find an increasing number of sensible people who are substituting side draperies and some of the newer types of casement cloth curtains for them. But whatever you use at the windows of bedrooms be sure to have it opaque enough to shut out the early morning light—this is specially applicable to the summer months.

There are two sorts of shades that are really decorative and attractive; one is made of glazed chintz, which has become so popular of late, the other a striped crepe mohair, which, in addition to its attractive appearance, is sunfast and very moderately priced.

In all rooms the shades should harmonize in color with the walls—with the exception, of course, of the chintz shades, which will harmonize with the dominant color of the room; and it would be well if possible to have some of the colors in these repeating the wall color.

As for the common run of shades, notwithstanding their usefulness and inexpensiveness, let me urge home-makers, in the interest of beauty, to substitute draperies for them wherever possible. When getting new draperies have them made full enough to completely cover the window when they are drawn together, making sure that sufficient goods are provided to permit the draperies to hang in pleasing folds at all times. A simple contrivance of cords and pulleys, called a traverse attachment, will greatly facilitate the process of drawing the over-draperies back and forth.

GLASS CURTAINS

Glass curtains are indispensable on all types of windows except perhaps casement windows with small diamond-shaped or rectangular panes. The materials mostly in use are net, gauze, scrim, marquisette, casement cloths, voile and organdy.

The once popular, very elaborately patterned lace and net curtains have been relegated to their proper place in the museum containing the hair wreath, the marble-top center table and the anti-maccassar. Simplicity is the keynote in sash curtains, both in materials, decoration and manner of hanging. Modern lace curtains and some of the nets and casement cloths show very attractive small designs in all-over patterns and in bands and inserts. These are always in good taste when no draperies are used or in combination with draperies in which the pattern is subdued.

In selecting sash curtains the first thing to consider is their color, the second the texture. In color they should harmonize either with the walls or the over-draperies. The wall color,

however, is the determining factor in most instances. Ecu, cream, beige and gold are the most popular colors for glass curtains, some of them being sure to harmonize with tan, cream, sand, putty color, yellow, ivory or old-ivory colored walls. Use white sash curtains, however, with walls in gray, white, blue or taupe.

The texture of the curtains should accord with that of the other furnishings and the over-draperies. If the draperies are of rep, sunfast, linen or heavy cretonne and rough textures dominate in the upholstery the sash curtains should be of open mesh net. But damask, silk or taffeta draperies and velvet or damask upholstery and silken textured rugs call for the soft quality of silk, voile and gauze in the glass curtains. It is a question of suitability.

TONING THE LIGHT

One function of sash curtains—that of toning the color reflection of a room—has not been fully apprehended by home decorators; but to be able to bring a feeling of golden light into a cold north lighted room by means of yellow, apricot, cream or gold-colored glass curtains and thus be free to select one's color scheme at will is a very great asset to the decorator. To cool off a warmly lighted south or south and west room by the use of color in the curtains is just as feasible, but requires more thought; for green and blue, the cool colors, when displayed in glass curtains, unless the exact hues are carefully selected, are apt to be disagreeable and unpleasant to the eye. But there are pale delicate hues of green and such exquisite shimmery colors of blue as turquoise, for instance, that are invaluable for such use. Mulberry, too, which is slightly cool in color is admirably suited for sash curtains, and when used in combination with draperies lined or banded in green, produces a lovely and exceedingly decorative effect.

WHERE NO OVER-DRAPERIES ARE USED

In cases where no over-draperies are used it is advisable to put a more decided touch of decoration in the sash curtains. This can be accomplished by the use of slightly heavier weight materials and more definite color. The new sunfast casement cloths are peculiarly suited for such purposes as they are heavier

and less transparent than the nets, gauzes and scrims, etc., still not opaque, and they are found in a variety of small all-over designs, stripes and jaspé effects and the most exquisite colorings in which the greens, gold and rose and other hues are charmingly combined.

Theatrical gauze is an admirable material for such use and is very inexpensive, as also is unbleached muslin. This latter material when dyed is very attractive, especially when hung against the light; and its decorative quality is greatly enhanced by the addition of appliqued bands of deeper or contrasting color. There is a considerable variety of dress materials, also, which is most suitable for use in this particular glass curtain capacity—among them colored voile, mull, colored swiss, chambray, dimity and the ginghamms.

Lest my readers should imagine that the range of colors which are available in sash curtain materials is limited to the soft neutralized hues of eceru, cream, gold and sand color, which I mentioned in a preceding paragraph, let me mention the colors recently seen in a display of curtain fabrics; in addition to those already enumerated there were peach, apricot, orange, rose, salmon, pale green, mauve and periwinkle blue. So if considerations of economy limit you to but one set of curtains in sunroom, living room or bedroom, your desire for color and interesting decoration need not in any way be denied.

GLASS OR SASH CURTAINS

The illustration (Plate 20) indicates the customary way to mount glass curtains on windows where over-draperies are used. The curtains are shirred on a straight rod which is fastened to the top bar of the sash itself, thus bringing the curtain next to the glass; these curtains should be mounted in pairs, not looped back, but hanging in straight folds to the sill. If more light is required they may be pushed back on either side.

Where no draperies are used the sash curtains are mounted on the facing of the casing itself, so that they cover about half the width of the casing, and instead of shirring them on the rods a more attractive appearance is gained by French headings. (Plate 21.)

If a valance is used the curtains will be set out to the out-

side edge of the casing so that none of the wood is left visible; the valance concealing the top casing and falling far enough over the window to hide the curtain roller. And since the sash curtain in this instance plays the part of drapery as well, it should reach to the bottom of the apron.

An exception to this manner of hanging glass curtains is made in the rare instances where the casings are architecturally decorative in themselves; then the curtains should be hung either wholly within the casing or on the casing, leaving a margin of the wood, say about three inches in width, as a frame for the curtain.

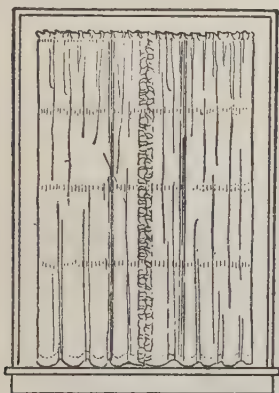


Plate 20.—Mounting Glass Curtains Where Over-Draperies Are Used

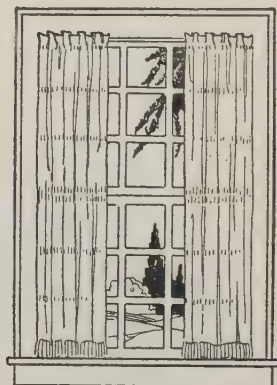


Plate 21.—French Headings

The charming over-lapping ruffled Swiss curtains in Plate 22 are an inheritance from Colonial days. The important point is to loop them back at just the proper place to produce a well proportioned opening. This point is about ten or twelve inches below the middle of the window. This type of curtain is more appropriate in bedrooms of houses of the Colonial type. An interesting feature of this treatment is the use of old fashioned enameled metal rosettes, as tie-back holders. Gilt metal tie backs or hold backs are another quaint device which was familiar to our grandmothers and which is as sensible as it is attractive.

There is nothing more dainty and exquisite than ruffles for bedroom window decoration. Single, double or multiple used on the curtain alone or on both curtain and valance—they will never go out of style. This beruffled window shows the use of the tie back. They are from six to eight inches wide and made long enough to tie in a big puffed knot.

TWO-TIER CURTAINS

A very sensible and decorative treatment of sash curtains is to hang them in two tiers, one above the other. (Plate 23.)



Plate 22.—Overlapping
Ruffled Swiss Curtains

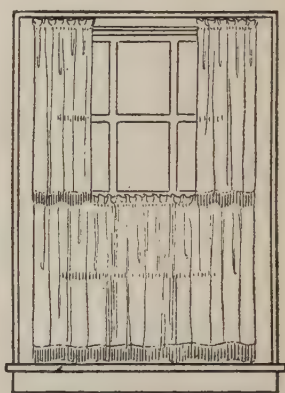


Plate 23.—Two-Tier Curtains

Each tier is hung from the top bar of its respective sash; the upper pair dropping just low enough to hide the header of the lower pair. Besides the gain in appearance there is a corresponding increase in the usefulness of the curtains, brought about by the readiness with which either pair may be drawn aside to admit light. The upper pair, of course, should be equipped with draw cords. To insure ease of operation sash curtains that are intended to be pushed back and forth are hung on the rods by brass rings. The curtains are finished at the top by French pleats and patent fasteners are then sewed to the back of the pleats, the curtains being attached to the rings by these fasteners.



COURTESY OF MARSHALL FIELD AND COMPANY

or Plate No. 4.—The Japanese Brocade Which Inspired This Canterbury Hand-Blocked Linen Is from Some Old Documents in the Art Institute of Chicago

CURTAIN FINISHES

The side and bottom edges may be finished in a great variety of ways; deep hemstitched borders make a charming finish for fine quality scrim, nets and voiles, and for these same materials lace edgings and insertions are effectively used. Soft silks are attractively set off by puffed bandings, shirred ruchings or appliqued bands of similar material. Some very individual effects are produced by plain one-inch bindings made of two-inch ribbon folded over the edge of the curtains.

Very humble materials such as gingham, dimity or calico, even, may be redeemed from the commonplace by darning-stitches in colors or by the use of French knots, by embroidery stitches or by wooden beads of alternating sizes and in appropriate colorings used as pendants on the lower edge of the hem.

Fringe of all sorts is used and is particularly popular on gauze curtains. The fringe may be of silk, wool or cotton, depending on the quality of gauze used. A wool fringe is particularly adapted for use on theatrical gauze. When fringe is used the hem is turned back the entire width of the fringe and the fringe is sewed to the top of the hem, thus stopping at the sill on a line with the curtain itself. In all cases the fringe should match the curtain in color.

OVER-DRAPERIES

Over-draperies are almost always an important element in the decorative scheme. Unless the room is very small and the wall spaces much cut up by openings, over-draperies may be utilized to great advantage, especially as a means for introducing color into a room; this applies to all rooms including bedrooms, which latter too often are denied the decorative touch of over-draperies and which as a consequence are the rooms that more than any other, are lacking in color charm.

Good sense, which is sublimated good taste, rules nowadays in the choice of materials used for over-draperies; and the heavy velvets, brocades and damasks, with their multiplicity of linings, are giving way in favor of the block linens, sunfast weaves, lighter damasks, cretonnes, reps, poplins and light silks.

Of late years cretonnes have won their way from the bedrooms, in which rooms only they formerly were supposed to

be appropriate, to a common use in such more formal apartments as living and dining rooms. This is due to two things—an increased beauty in the fabrics themselves and an increase in commonsense on the part of home-makers. In this discussion the word “cretonnes” indicates printed materials, either cotton or linen, and printed either by hand or by machinery. Chintz comes under this same heading, but the term is used with reference to cretonnes in small dainty designs on a white or light background. Everyone knows the crisp charm of bedrooms with their windows hung in chintz with its spriggy colorful patterns and its fresh, light-toned background.

More people every day are learning the possibilities for rich color and good decoration that lie in the use of cretonnes and hand-blocked linens in the living rooms of the house. For use in all except bedrooms, however, be sure to avoid weak colors. Choose the deep, rich combinations in which black, deep blues and reds, mauves and mulberry predominate. For valances use the cretonne itself, or, if desired, another material in a solid color. Some cretonnes are so rich in appearance as to justify a velvet or heavy silk valance.

HOW CAN INSWINGING CASEMENT WINDOWS BE EFFECTIVELY CURTAINED?

That's a question that is wailed in my ears almost daily. My answer is “it can't be done!” Anyone can curtain them; it's easy; the sash curtains of sheer material are shirred on rods fastened at the top and bottom of the sash; and over-draperies may be hung on either side as in the case of any other sort of window. But open the window—and if it is a bedroom—what of the necessity for dressing in the clothes closet?

O yes, I have tried using shades to be drawn down over the opening. But that doesn't work. And I know that the side draperies may be lifted over the inswinging sash—if you are tall enough or there is a step-ladder at hand—and then drawn across the opening. But it is an awkward thing to do. One ingenious woman stands a screen before the window to insure privacy. But after all the best treatment for inswinging case-ment windows is the “absent treatment”—don't have them.

OUTSWINGING CASEMENT WINDOWS

Outswinging casement windows, however, are an architectural asset for they lend an air of romance and poetic feeling to an otherwise commonplace dwelling. Their treatment should be suited to the room, but it should be as simple as possible. In more pretentious homes both sash curtains and draperies are used, but the latter usually are of the simpler materials, such as cretonnes, linens or sunfast weaves.



Plate 24.—Outswinging Casement Windows

In unpretentious homes, and particularly where the window panes are small, the only curtains needed are the over-draperies as shown in the illustration of the range of three or four windows. (Plate 24.)

It will be noticed that the draperies stop at the sill instead of continuing down to the bottom line of the apron. The sill really is the logical stopping place for them in case of a long row of windows, especially when mounted on a pole; in this particular instance, however, the sill is the only terminus possible, being wide enough to serve as a shelf for flower pots, vases and other decorative objects.

The draperies may be suspended from a painted pole as illustrated or finished off at the top with a valance, either box pleated or straight. If a valance is used it should be set high up on

the wall to avoid cutting off the height of the windows, coming down only far enough to hide the top window casing.

Used as a background against which to display the silhouetted shapes of twining vines or graceful stems of cut flowers or leaves of potted plants or interesting pottery and vases, such a window reveals delightful possibilities for effective and inexpensive decoration.

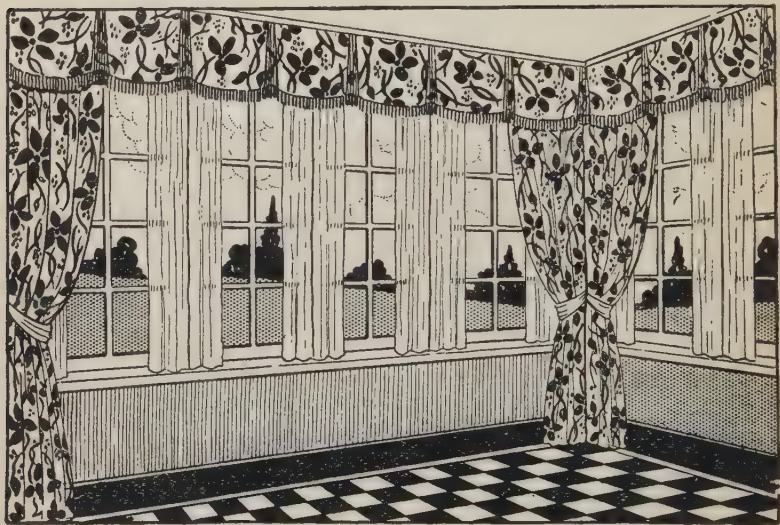


Plate 25.—Framing a Sunroom with the Draperies

Another and unusual treatment for such a range of windows is to fasten above the window a long narrow window box from which vines are allowed to trail down across the panes. The box should rest on a shelf built out from the top of the casing. Picture the effect of such a window dressed with draperies of cretonne in which deep rose is dominant with green on a cream background, set off by these vines of living green tracing informal designs across the face of the window! Could anything more charming be imagined in a friendly living room or breakfast room on a white winter's morning?

SUNROOM CURTAINS

The treatment shown in the range of windows above is admirably adapted to sunroom use, but ample material in the draperies should be allowed to entirely cover the window when desired. Sunfast materials are preferable to cretonnes for such use for obvious reasons.

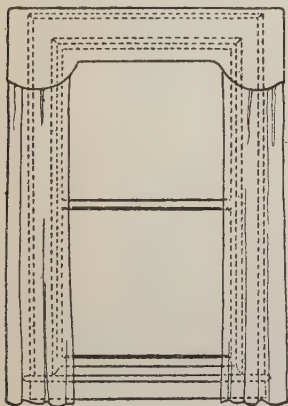


Plate 26.—A Tall Window Cut Down by Using a Deep Valance

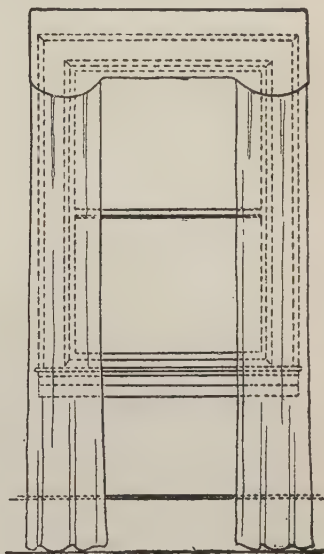


Plate 27.—A Low, Squatty Window Can Be Given Height by Attaching the Valance Above the Casing. Note How the Side Draperies Disguise the Bad Proportions of the Window

Another and very popular method of dressing sunroom windows is to use sash curtains of casement cloth, heavy net or gauze to modify the light and draperies merely as decoration. The draperies so used become really a color frame for the window and sometimes for the room itself as shown in Plate 25.

As a means of introducing color in large masses, draperies handled in this way are invaluable, particularly in rooms

which are dedicated to color and light, as are our modern sun-rooms.

SLEEPING PORCH CURTAINS

The window treatment shown in the last two illustrations is suited also to the requirements of the sleeping porch, but the sash curtains should be of opaque materials to render it possible to shut out the morning light at will and provide privacy at the retiring hour.

A very useful as well as inexpensive material for such a purpose is a lightweight monk's cloth in natural color. This may be decorated by a band of sunfast materials in any color desired. If more decoration is required, side draperies may be added and finished off at the top either with a valance or a decorated pole.

WHY HAVE VALANCES?

Nearly half the decorative value of window hangings is in the valance. By its means the colors prevailing in the lower part of the room may be carried in a broad line across the top of the windows and thus greatly help to establish the dominant hue of the room. This is more important than is generally realized. In addition to their decorative function, valances can be used to unify windows of different sizes and likewise rectify bad proportions in windows. Plates 26 and 27 show how a window that is too tall and narrow may be cut down by using a deep valance set down low over the window opening; and how a low, squatty window may be given height by attaching the valance to a cleat nailed onto the wall a foot or more above the casing of the window. Of course the valance will fall low enough to conceal shade roller and sash curtain rods. (Also note the part the side draperies may play in disguising bad proportions in windows.)

Valances should be omitted in low-ceilinged rooms to avoid over-emphasis of the horizontal line, the color being carried across the window by means of a painted pole, or by a narrow cornice board.

WHEN SHOULD SIDE CURTAINS FALL TO THE FLOOR?

Really the floor is the only logical stopping place for over-draperies. Where else can they stop without giving them a chopped-off look? (I need not explain, I am sure, that I would

not have them actually drag on the floor—that wouldn't be good hygiene, good sense or good art. An inch above it will enable them to evade the caresses of the mop.)

There are some exceptions to this rule, however. First, in many bedrooms where simple, light curtain materials are used, it is generally better to stop the side curtains at the bottom of the apron. But there are bedrooms so elegant and elaborate in character that they really enter into the class of more formal rooms, and the heavy materials used in the hangings will require the floor as the natural terminus.

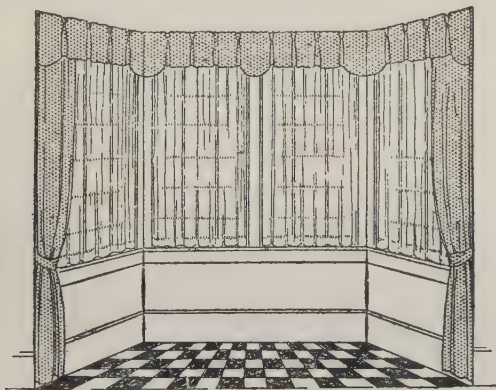


Plate 28.—The Bay Window Treated as a Group,
the Valance Following the Contour of
Each Separate Window

Then, too—and all too often—the plumber upsets the scheme with his execrable radiators. Or is it not, after all, really due to oversight on the part of the architect? Anyhow, when the radiator beneath the window projects out beyond the line of the window casing, curtains must be curtailed accordingly. So there's the second exception.

One more exception: Very tall, thin, narrow windows need to be made to appear shorter. By cutting off the side curtains just below the apron of the window, that can be done in part. And by setting the side curtains out on the wall the effect of hospitable width may be increased. The floor, then,

or the bottom line of the apron are the two logical termini for draperies. They should never be chopped off anywhere between those two points.

HOW SHOULD BAY WINDOWS BE TREATED?

There are two ways to dress bay windows, one method being illustrated in Plate 28, in which the windows are treated as an ordinary group, framing the entire group with side draperies and valance, the valance following the contour of each

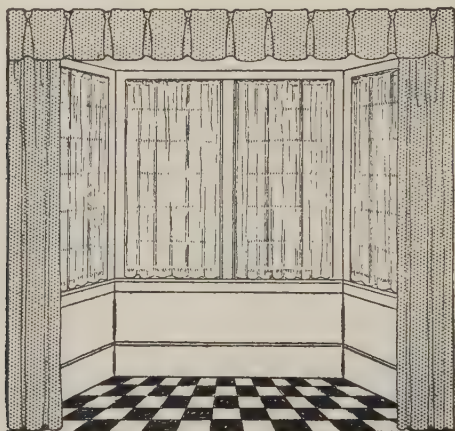


Plate 29.—Framing the Entire Enclosure.
Carrying the Valance Directly Across the
Face of the Opening

separate window and each window being hung with glass curtains.

A second method, shown in Plate 29, is to frame the entire enclosure with a broad band of color, using for this purpose the over-draperies and valance, but carrying the valance directly across the face of the opening instead of following the line of the windows. In this instance, too, the individual windows will be covered with the customary glass curtains. In both methods the side draperies should fall to the floor.

SHOULD CURTAINS HIDE OR EMPHASIZE THE WINDOW CASINGS?

There is a law or principle covering this point which declares that decoration should emphasize construction—never conceal it. Which, on the face of it, would condemn the practice, now in vogue, of covering the casings entirely with draperies and valances. But—and it's a big "but"—window casings in most modern homes are so commonplace in design, so absolutely devoid of character, that it is an act of charity and at the same time good decoration to cover their shortcomings with the mantle of colorful silks, damasks, cretonnes, velvets or sunfasts. Once in a while, however, architect and owner work together to produce real architectural charm in door and window casings, and in such cases the conscientious and intelligent decorator will utilize the casing as a frame for his hangings, and, by so doing, enhance the beauty both of the casing and curtains.

HOW TO SELECT DRAPERIES WITH REFERENCE TO COLOR

The size of the room is the first consideration. The more cut up the wall spaces with openings, the smaller and fussier the room appears. Curtains that closely harmonize with the walls themselves will do much to make a small room seem spacious.

But larger rooms demand more color—more color, in fact, than most home-makers dare to use; for American home-makers are notoriously afraid of color—except, of course, those who know nothing about it. Next to the size of the room the rug is the factor to be considered in choosing colors for the curtains; the walls, too, and the upholstery are things to be taken into account. Then, too, a painting may be chosen as the color keynote—or a piece of pottery. But in any case I would make the curtains repeat the dominant hue of the room and thus help carry out and establish the scheme of color. When the hangings are of striped or patterned goods and thus show more than one color, the valance may be employed to repeat the dominant hue of the color scheme by making it of plain material in the color chosen.

When repeating the colors of the curtains elsewhere in the room it is seldom advisable to use the same fabric; if damask

is used at the windows, use velvet, friezé, tapestry material or rep for upholstery. An air of distinction is attained by using at the windows fabrics that are not utilized elsewhere in the room. The one exception to this rule is in the use of cretonnes or figured linen. In this case, to avoid introducing an entirely new patterned material into the room, any cretonne upholstery or slip covers should be made of the same material as the hangings themselves.

HOW TO CURTAIN FRENCH DOORS

French doors, so much in vogue, require but the simplest treatment. Loose hanging curtains of silk, net or gauze are finished at the top with French headings and mounted upon the doors in precisely the same manner as upon windows. The customary finish for the bottom of the curtains is a three-inch fringe which also serves in the place of weights to prevent the curtains flapping when the doors are swung. The older fashion of shirring them on rods at the top and bottom of the glass part of the door is in equally good taste. (Plate 30.)

The upper panes of interior doors may be left uncovered for the sake of variety and interest. (Plate 31.) Those of exterior doors are covered. Side draperies are usually reserved for exterior doors, but where more decoration is needed in a room than is provided by the window hangings, they are regarded as most suitable; the material of which the draperies are made is used for the French door hangings also. The most effective device for mounting such draperies is provided by a rod hinged to the casing at the outer end and fastened at the inner end to a fixture which is screwed to the top rail of the door. The door and hanging thus swing together in unity.

Exterior doors call for a little more dignity. This may be supplied by mounting a painted wooden pole with wooden rings above the door, or, if preferred, a decorated cornice moulding. When a cornice moulding is used instead of pole or valance, the draperies are mounted on rods which are attached to the inner face of the moulding.

The moulding may be painted the background color of the draperies or in an old-gold finish. In bedrooms the drapery material may be tightly stretched over the moulding and glued onto it, which produces a charming and individual effect.

SOME INTERESTING DESIGNS

A very pretty and inexpensive window treatment suitable for bedroom or informal living rooms. Cretonne over-draperies and box-pleated valance finished on side by three-inch ruffle or two-inch applied band of sateen in the color of the dominant hue. Chintz would be most appropriate for bedroom use. Three or four ruffles could be used as a valance instead of the chintz, if desired. The sash curtains are hand-hemstitched scrim or voile for bedroom windows or a net or gauze for the living room. (Plate 32.)

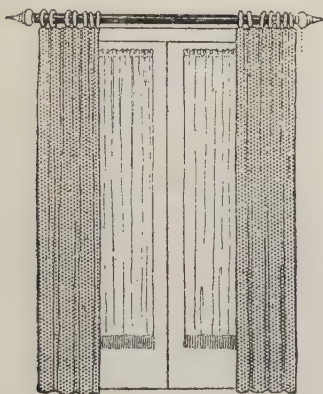


Plate 30.—The Curtains for a French Door Shirred on Rods on Top and Bottom of the Glass



Plate 31.—The Upper Panes of Interior Doors Left Uncovered

The shape and proportions of this shaped valance (Plate 33) combine beauty with formal dignity in a marked degree. What a transformation could be made in a room with very high, narrow windows by setting this deep valance well down over the window and out beyond the casings. The edges of both valance and drapery in this case may be finished by a two-inch binding of sateen in one of the colors of the cretonne.

A heavy moulding used as a cornice makes an effective, artistic and popular finish for the top of draperies and curtains. This may be decorated in subdued polychrome colors

or in the colors of the draperies, or, if preferred, to match the woodwork. (Plate 34.)

SOME DIFFICULT WINDOWS

Arched windows are a little more difficult to curtain than others, but they present unusual opportunities for achieving an atmosphere of fine distinction in a room. The curtains



Plate 32.—Over-Draperies
and Box-Pleated Valance



Plate 33.—A Beautiful
and Dignified Shaped
Valance

should never be permitted to obscure the outlines of the arch.

In Plate 35 a fitted valance fills the curved part of the window, the side draperies falling in straight lines to the floor. An interesting feature of this composition is the glazed chintz shade, which, seen against the light, has all the richness of coloring of a colorful transparency. Thin curtains are placed next to the window to veil the undressed rear side of the shade from without. Draperies and curtains used with chintz shades should always be of plain materials.

Plate 36 represents a double in-swinging casement window

with an arched topped transom. The transom is covered by a fitted valance and the curtains and draperies hung on rods mounted on the top rail of the casement sash.

Plate 37 shows an interesting example of the proper curtaining of windows whose casings are architecturally beautiful. The charming detail in the casings and the paneling of the walls is echoed and emphasized by the rich texture of the damask draperies and the silk gauze curtains. The exquisite



Plate 34.—A Heavy Moulding
at Top of Draperies
and Curtains

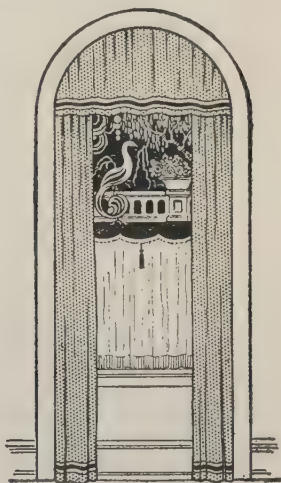


Plate 35.—A Fitted Valance
in a Curved Window

proportions of the window opening produced by the angle at which the draperies are looped back, and the graceful rhythmic designs produced by the folds of the draperies, combine to create an effect of artistry and quiet elegance which is not often seen.

HOW TO MAKE AND MOUNT DRAPERIES

It is customary in most books on Interior Decoration to devote a chapter to describing how the busy housewife can save oodles of money by making and mounting her draperies

with her own fair hands, and in giving her more or less intelligible directions for so doing.

My own advice is, don't do it if you can avoid it!

If the busy housewife has table top space of the necessary shape and dimensions for correctly laying out and measuring the draperies; is meticulously accurate in making the measurements; is lucky enough not to make a mistake in the cutting, and by so doing waste valuable material (and professional



Plate 36.—A Double In-swinging Casement Window with Arched Topped Transom

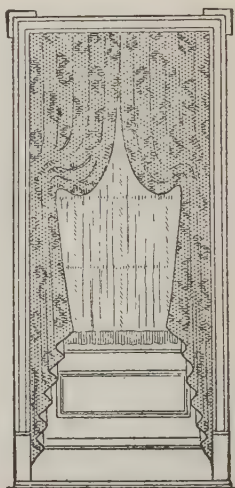


Plate 37.—The Proper Curtaining of Windows Whose Casings Are Architecturally Beautiful

drapery makers do that oftener than I like to think about); can follow directions without getting mixed up (and directions are sometimes so ambiguous); has had much experience in sewing; has unlimited patience; is willing to chance a home-made-y appearance when the draperies are finished; has strength and nervous energy plus, and is prepared to share her hard-earned savings with the family physician—well and good. Let her make her own draperies. Otherwise, it were better to leave that exacting, painstaking, nerve-racking job to the

professional drapery maker—poor fellow! So says my wife. So say numerous of my clients who have had unhappy experiences in this field of arduous endeavor.

But I am aware that in many of our smaller centers of population there are no professional drapery makers for the home-maker to call on; and for this same reason, if for no other, multitudes of housewives must make their own draperies or do without; which, perhaps, is why so many homes lack the redeeming touch of color and decorative charm which can be most easily supplied by window draperies. It is for the sake of my readers who may be so situated that I have decided to give the directions which follow for making draperies and valances and for mounting them. And I hope the directions will be so clear and explicit as to be comprehensible, which is more than such directions are in some cases.

DON'T SKIMP!

Let me interpose one earnest injunction at this point: Don't skimp in the width of materials. The reason why some draperies look so home-made-y is that they are so stringy and stingy-looking. I have known economical housewives to split thirty-six-inch cretonnes! The results were saddening. Thirty-six-inch materials are an ideal width; thirty-inch and twenty-eight-inch goods, when diminished in width by the hem allowance, look somewhat scanty, especially when further contracted by the use of French pleats. A good device for securing greater fullness is to use applied hems. For draw curtains, which are to be pulled across the windows at night, fifty-inch materials are required on windows of average width if a proper fullness is to be provided when the draperies are drawn together. In buying figured material, allowance must also be made for matching the pattern in the paired draperies. If there are two or more windows to be curtained, thus calling for four or six drapery lengths, the wastage may be greatly minimized by a little experimenting with the goods while it is still in the bolt. This may be done at the store, by unrolling the material on the counter and marking off several curtain lengths on it. Very often it will be found that while the first and second lengths will not match, the first and third will, with little or no wastage; so, too, the second and fourth, etc.

Draperies should be lined is a rule to be followed in almost every case. They hang better and wear better and are preserved from fading. The standard lining material is sateen. And don't forget that very pleasing and unusual effects are often obtained by dyeing the lining a color contrasting with that of the drapery material in case it is not available in the shops in the required color. Before buying the materials make your decision as to whether the draperies are to fall to the floor or be stopped at the bottom of the apron. In deciding that, you will be guided by the consideration mentioned in another part of this chapter.

The measurements to be taken are from the top of the casing to within an inch of the floor in the first instance and from the top of the casing to the lower line of the apron in the second.

MEASURING THE DRAPERIES

Accuracy in measurements and care in cutting undoubtedly are the most important factors in making draperies. Here is where too many amateurs fail; too many professionals, also. To insure such accuracy a large square or oblong table is essential, so that when the material is spread out and pinned down, the sides and ends may be utilized as a guide in cutting the materials at a right angle. (One of my clients says, "I wouldn't bother with a table, but just lay the goods down on the rug, where I could pin it down with ease and use the corners of the rug for my right angles"—which may be a suggestion worth considering.) Do the measuring with a yard stick—tape measures stretch and are unhandy. Cut off the material only after having made every allowance for hems and headings.

Allowances for Hems and Headings.—The amount to allow for headings depends on the weight of the material. For casement cloth, taffetas and silks, a three-inch heading is sufficient. Cretonnes, poplins, reps and sunfast weaves require an inch more, and in heavier weight materials such as damasks and velours the headings may be five or even six inches in depth. If the draperies are to be unlined the heading needs reinforcement to give it body. Allow twice the depth of the heading in this case and turn the raw edge under—not the

customary hem width, but to the full depth of the header, which provides for three thicknesses at that point. When curtains are to be lined, the top of the drapery material is turned back the depth of the heading and the raw edge not turned under, as the lining will cover it.

Now with the draperies measured and cut off, the side hems and lower edge are turned back one inch and carefully basted, after which they are held in place with a cross-stitch which is just barely caught into the curtain on one side and the hem only on the other side. The lower corners should be mitred. The top is now turned down the required depth for the heading planned for and cross-stitched in the same manner. Only one inch is turned under at the bottom. Weighted tape or weights, placed about seven inches apart should be attached to this bottom hem, just before the lining is sewed down at the bottom. The lining, which is cut two and one-half inches narrower than the drapery, is now laid in position; the edge of the lining is first turned under one fourth of an inch along the sides and lower edge, and basted down without pressing; baste first across the bottom far enough down to cover the weights and three quarters of an inch in from the outer edge of the over draperies. This lining is then blind-stitched to the over drapery with short stitches, catching only through the hem. At the top the lining is blind-stitched down, slightly overlapping the hem.

HOW TO MAKE FRENCH HEADINGS

Draperies finished at the top by French headings acquire a style and distinction produced by no other treatment, which accounts for the universal popularity of this type of finish. The headings are formed by a series of pleats, spaced at intervals of from three to six inches, depending on the width of the material; the wider the goods the wider the space between the pleats and the deeper the pleats themselves.

To estimate the number of headings to be made, deduct from the width of the goods the number of inches of window space the drapery is to cover when hung, not forgetting to include the distance from the front of the rod back to the casing. The remainder represents the number of inches of the material which may be devoted to pleats. For example, if you find that you

have eighteen inches of material over and above that required for covering the desired width of the window space, that eighteen inches represents the amount of material to be equally divided into headings. Eighteen inches is sufficient for four pleats, each pleat containing four and one-half inches of the material. There should be one pleat at the point where the rod begins to curve and another just inside the hem; the other two will be equally spaced between them.

Now form the pleats, which in this case will be two and one-

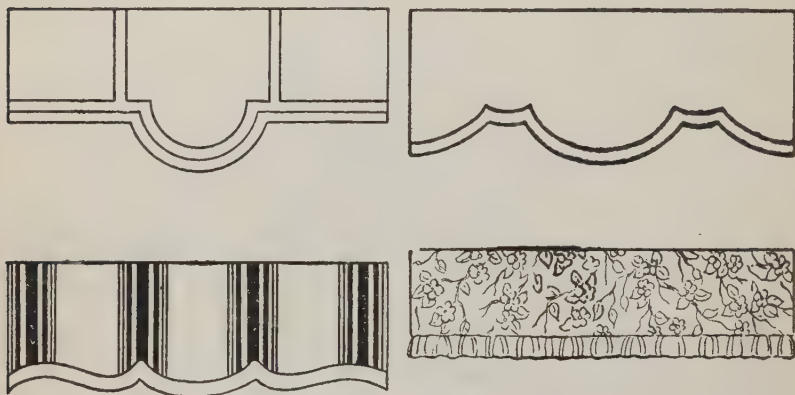


Plate 38.—Designs for Shaped Valance

fourth inches deep, and after basting them, stitch them straight down to the depth required for the materials in hand, which in this instance, let us say, is of medium weight, such as rep, block linen, light damask, cretonne or sunfast weave, which call for a four-inch header; the pleat then will be stitched down to a depth of four inches. The next step is to form the pleat into three smaller ones of equal size and sew them through, and your header is complete.

MAKING SHAPED VALANCES

First get a really good design. Some very good ones are shown in the illustrations in this chapter. (Plate 38.) Then measure the windows, keeping in mind that the valance is to

be mounted on a valance shelf or board which projects out about three or four inches in front of the casing. The valance then must be from six to eight inches longer than the width of the window to carry around the ends. Then draw the pattern on paper—half of it only—folding the paper at the center line and cutting out the pattern. Then duplicate this pattern

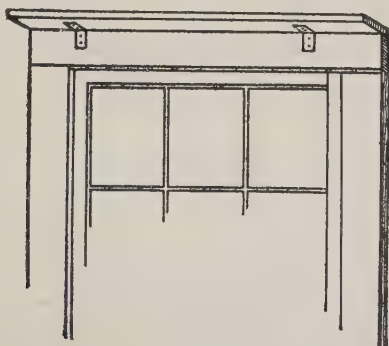


Plate 39.—A Valance Board

in buckram. Now pin the buckram interlining onto the valance material and cut out the valance, leaving an inch or two of extra material all around to be folded back over the buckram and baste the buckram and valance material together. Then before putting on the lining apply any required decorations in the way of bands, galloons, fringe, braid or cut-out designs



Plate 40.—A Valance Board Suspended from the Face of the Casing

to the face of the valance. Finally the lining is blind stitched to the valance material and the valance is ready for mounting.

MOUNTING THE VALANCE

A shirred valance may be mounted on a rod which is curved at each end; other sorts require a valance board. The simplest

form of valance board is merely a shelf from three to five inches deep which rests on the top of the top window casing, and which is secured to the casing by a pair of angle irons. (Plate 39.) The proper method of attaching the valance to the valance board is by means of a piece of strong tape the upper edge of which is sewed across the back of the valance at the top, while the free edge of the tape is tacked on to the upper surface of the valance shelf.

Another and somewhat better form of valance board has the appearance of a long narrow window box with only one side. (See illustration.) This is suspended from the face of the casing by two long screw hooks in the casing itself which are inserted into screw eyes on the inner side of the cornice board. The illustration will show the correct position of the board on the top window casing. (Plate 40.) The method of attaching the valance is similar to that followed in the preceding instance.

SHIRRED AND PLEATED VALANCES

The making of shirred valances is such a simple matter that the only directions required are in the form of a few reminders; the first one is to make the run through which the rod is to be slipped large enough so the curtain will not bind. The standard round or brass rod is three-eighths of an inch in diameter. (The run should be three-quarters of an inch in diameter.) Round rods should be used in mounting heavy fabrics, but the flat collapsible rods may be employed provided the heaviest product is secured. The rod whether round or flat should be curved at the ends. To keep the valance from sagging at the center line support the rod by means of a long cup hook screwed into the casing. Headers for shirred valances are from one and one-half inches to two inches in height. The amount of material required is not less than one and one-half times the width of the window.

Box-pleated valances are much more difficult to make, as any inaccuracies in measurement or pleating are always quite manifest. But when well pleated they are very effective. The pleats may be held in place by sewing a piece of tape across the back of the valance about three or four inches from the top. The length of the valance before pleating should be twice the width of the window.

SOME INEXPENSIVE DRAPERY MATERIALS

For the sake of the housewife who must count the pennies when investing in curtains and draperies, I am appending a list of drapery materials which can be bought at small and medium cost; it is surprising to note the number that belong in that category and encouraging to reflect how very effective such materials may be when well made and tastefully finished.

All these materials are of cotton weave.

Casement Cloth: Used with or without edgings or bandings.

Crepe: Plain and figured.

Cotton Damask: In a variety of colors and the traditional damask patterns. Makes up well with cotton drapery fringe as a finish.

Cretonne: Can be enriched by edgings of cotton fringe, braid or guimp. (The valances may be of the same material or of cotton velour in solid color.)

Denim: There are stripes in dark rich blue and rose and self-figured weaves that make up most effectively as draperies, using valances of same. A drapery fringe makes an attractive finish. Standard width is thirty-six inches.

Glazed Chintz: Used chiefly for shades, but should be more generally used for draperies for the material has a charm all its own.

Madras Cloth and Monks Cloth: Bandings of same material in checker board design in colors makes a clever finish. A glazed chintz shade or one made of shadow warp cretonnes or one of striped crepe mohair is effective in combination with such unfigured material.

Poplin, Rep and Sunfast Weaves: Among the most useful as well as effective of all materials. Plain colors and stripes, mercerized or not. These are fifty inches wide.

Cotton Taffeta: Beautiful, durable and some sorts are sunfast.

Terry Cloth: Can be had in vigorous designs and rich vibrant colors.

Unbleached Muslin: Best when dyed and finished with bands of contrasting color.

In the figured and striped materials enumerated above the home decorator has at her command a wealth of clean, clear, brilliant color effects and really artistic designs, such as has

never before been available at the price. It is simply a question now of intelligent selection and skillful combination of colors and patterns; for side by side with cretonnes or Terry cloth of unquestioned beauty and character are the same materials in muddy or disagreeable colors and weak commonplace patterns.

Other and more expensive materials available are: Brocades, hand-blocked linens, madras, artificial silks, silk reps, silk and wool casement cloths, silk damasks, taffetas, poplins—silk and wool in plain colors and stripes, velvets—silk and mohair—velours—plain and striped—wool damasks. Most of these are fifty inches wide. Some of the hand-blocked linens and wool damasks are fifty-four inches wide.

WHAT IS THE LATEST THING IN DRESSING WINDOWS?

Don't ask this question unless your means permit you to renew your hangings every year or so, for if you achieve the "latest thing" this season it is sure to be "old fashioned" next. The important consideration is to use materials in keeping with the size and character of the room, and have them made and mounted at your windows in a manner consistent with the type of window and in a way to enhance its beauty without interfering with its use.

CHAPTER XI

SELECTING THE UPHOLSTERY

Upholstery is something more than a covering for chairs and couches—it provides a means for conveying color, pattern and texture into an interior and for distributing the various colors, patterns and textures in such a way as to secure interest and balance.

Think of upholstery in terms of color first; then of pattern and texture. The experienced decorator always does this. He conceives of chairs and couches as spots of color and pattern. Over there against that wall he pictures a spot of red to balance the red on this side—or green or blue, as the case may be. Here let us splash in a bit of pattern to relieve the monotony of the plain wall and rug; and another bit over there by the fireside. Or it may be that an area of plain surface is required to balance the pattern in the rug, wall or other upholstery—a couch in solid color, perhaps. He realizes that a cretonne or denim chair covering which provides a needed link in the color chain or a note of pattern interest in the decorative scheme is preferable to a mohair frieze in which color and pattern play no such useful role.

I do not forget that chairs and couches are for use and that the upholstery on them should withstand hard wear; serviceability is a prime consideration. Fortunately the range of materials, colors, patterns, textures and prices is so extensive that, with a due amount of “taking thought,” the three qualities of appropriate color, pattern and texture can always be found in strong and durable fabrics. There are mohairs, friezés, tapestries, velvets, velours, block linens, armures, moirés, damasks,

brocades, brocatelles, taffetas, cretonnes, toile de Jouys, denims and sunfast weaves without end in fascinating colors and patterns and characteristic textures.

The aristocrats among upholstery fabrics are, of course, the damasks, brocades and velours; in their gracious, lustrous textures and subtle or vibrant colors they supply the last word in upholstery beauty and luxury. Some types of furniture—that of Louis XV and XVI, for instance, can be appropriately covered with no other fabrics than the damasks or brocades. So, too, there is nothing quite so suitable for furniture of the Italian, French or Spanish Renaissance as the velvets or velours.

But these are not long-lived materials; they are not intended for hard wear, and the cost of the better grades is extremely high. There are three fabrics, however, scarcely inferior to the damask, brocades and velours in beauty of color, design and texture, but woven in materials so staunch and durable as to be almost indestructible; these three most useful of all upholstery materials are the mohairs in deep heavy pile, the friezés, which are even more lovely, and the better grades of wool tapestry. The first two named, in fact, are so impervious to wear that they are used as the covering for the seats in Pullman cars.

Mohairs of good quality cost from ten dollars up, in fifty-inch widths; the friezés are nearly double the price, but they provide the best possible investment in the realm of upholstery, because of the beauty and distinction of their colors and patterns, their fascinating texture and their undoubted serviceability.

The wool tapestries are fully as beautiful as the friezés and only a little less durable. In fifty-inch widths they can be had at \$9.50 and upwards; cotton tapestries at \$5, and sunfast velours at \$6 and \$7.

Cretonnes vary in price from 75 cents for those of cotton material up to \$3 and more for the glazed chintzes and \$7 and upwards for the block linens. The cheaper qualities are extensively used as coverings for sunroom furniture while the glazed chintzes and block linens are much in vogue as slip covers and in their distinctive, daring patterns and vibrant colors confer an air both of distinction and of homelike charm to any interior they may grace.

There is a sunfast cotton damask under the name of “Ar-



Plate 41.—Printed Linen



Plate 42.—Linen Frieze



Plate 43.—Beauty and Good Taste in an Apartment Living Room. The Couch is the Center of Interest with its Charming Slip-Cover and Pillows, and the Grouping of Couch, End-Tables and Lamps, with the Mirror above, is Especially Good. The Grouping of Window, Table and Flanking Chairs is Well Handled. There is Elegance in the Draperies and Curtains also. An Interior Worthy of Close Study

mure," selling at \$3.75 a yard, which displays the beautiful patterns of the silk damask (although lacking their sheen and luster) and which is extremely useful and good looking and furnishes a quality midway between the cotton tapestries and the lower-priced cretonnes and denims. When looking for an inexpensive serviceable upholstery the Armures should not be forgotten.

The denims—once associated with jumpers and over-alls—are now manufactured in good colors and in a variety of stripes—plain materials and all-over patterns. Their qualities of durability and attractiveness are all out of proportion to their low cost.

DRESSING UP UPHOLSTERED PIECES

The cheaper upholstery materials may be made more effective decoratively by dressing them up with pipings and cushions in color. Consider, for instance the effect of five or six cushions in solid colors—blue, green, red-orange, and black—when piled onto the chintz-covered day-bed described in Chapter II—the cushion colors repeating the various colors intermingled in the chintz pattern or think of a davenport upholstered in dark blue denim with a good sized mulberry colored pillow at either end; or one done in blue-green armure embellished with two red-orange pillows and one deep blue one. Similarly a dull, drab looking davenport covered in taupe mohair or velour can be brightened up by throwing two or three pillows in color on it. Old blue, mulberry, dull green, burnt orange, are colors which are deep enough in tone to key in with the taupe background and form a bond of unity with it.

The pillows or cushions should have a relationship to the couch upholstery. This does not mean that denim-covered cushions must accompany denim covered couches or that only cretonne cushions may be used on cretonne-covered sitting furniture. Some cretonnes are so rich in color and texture that they equal silk in richness of appearance and invite the association of silken pillows; of course cretonne cushions are appropriate with cretonne upholstery, silk poplins also, and there is a mercerized sunfast weave which comes in plain colors or stripes, which is particularly well suited for use with cretonne.

This same sunfast material can be effectively used, too, for cushions on denim covered couches as it can be had in plain finish as well as mercerized. On a dark blue denim background velour pillows in dark blue, deep mulberry or maroon harmonize perfectly and serve to enrich the appearance of the denim. And, of course, the most suitable cushions to be used on velour or mohair covered furniture is velour.

Avoid the monotonous effect that results from using the same upholstery on too many pieces of furniture in a room. It is well to employ the same patterned goods, say a tapestry or cretonne, on two pieces and cover the remaining chairs and couches in goods in plain colors and in stripes. And beware of getting too great an expanse of taupe in a room; taupe is not a real color; it is very nearly neutral. It is useful as a means of introducing a quiet or plain area to break up too much pattern or color. Stripes are always in good taste and always have an air of elegance and distinction and may be found in materials priced to suit any purse.

CHAPTER XII

THE FIREPLACE—THE SOCIAL CENTER OF THE HOME

Think of having to tell the bed-time story before a radiator instead of before the open fire! It is bad enough when it can't be helped, but think of being willing to do it! Seems incredible, doesn't it? But a woman came to my office a few months ago with the plans of a new house she was going to build and in those plans there wasn't the slightest vestige of a fireplace! Not even in the living room. When I face St. Peter at the pearly gates there is one "good deed in a naughty world" I shall expect to find to my credit: I persuaded that woman not to leave out the fireplace in her new home.

The soul of the house is the fireplace. More than warmth comes out of it. In its glowing embers many a child has seen his first splendid vision of romance and poetry and undying beauty. The open fireplace is the feeder of the imagination. It is the symbol of the home itself. It is the altar around which households have gathered for warmth and cheer and companionship and courage since man came on this planet. Yet there are people who would build a house without a fireplace!

Not only is the fireplace the social center of the home, but with its frame, the mantel, it is the principal architectural feature of the interior of the house. In any room it forms the decorative center of interest, and being so, it determines the style of decoration and the arrangement of the furniture in the room. So it will be seen that the fireplace (which in this discussion includes the mantel, over-mantel space and mantel shelf) is a decorative asset of prime importance.

But assets sometimes contain problems and the fireplace pre-

sents three sets of problems. The first being what sort of mantel? The second what (and how much) to put on the mantel shelf? And the third, what to put on the wall above the shelf?

The style and cost of the house itself determines the style of the mantel. Simple, unpretentious mantels are for modest homes; a brick chimney breast, with simple framing of wood about it is as shown in Plates 44 and 45, is appropriate for most small houses of good quality. Tile may take the place of brick in the chimney breast, or plaster, or the wood framing may completely cover it.

I feel sure the mantel in the chimney living room, pictured in Plate 44, is in a Colonial house, although that exquisite architectural design might appropriately be used in modest houses of almost any non-period type. The way the brick of the chimney breast is continued to form the hearth in this same fireplace meets with my heartiest approval. A tile hearth is, of course, in good taste, but why not use the same material for both chimney breast and hearth? Are they not really parts of a single architectural unit? Cut stone, Caen stone or marble fireplaces require more pretentious backgrounds. They are admirable in dignified Georgian mansions and nothing else will do in houses of French, Spanish and Italian design.

But if you use brick here is a big, double "*don't!*" Don't use smooth-faced, tan-colored brick, and don't use black mortar! The unbroken tan color is flat and uninteresting unless the woodwork is a rather light tone of oak. But who wants light oak woodwork unless the furniture is light oak. And who wants light oak furniture, anyhow? And how can mahogany or walnut furniture be reconciled to a background of light oak either in trim or floors?

The brick work in the chimney breast may be made an important element in the color decoration of the room. More than that it may become a factor in creating an atmosphere of homelikeness in the room. The qualities of warmth, comfort and homelike cheer which we expect to find in the living room, for instance, can never be expressed by the smooth texture and faded tones of tan-colored pressed brick; but they are admirably suggested by slightly rough surfaced bricks in a blend of tones ranging in color from dark brown (almost black) to a deep red and harmonized and tied together by a plaster joint of a

rather dull cream color. The pattern formed by the varying colors of the bricks, combined with the subdued tone of the wide plaster joint, produces an effect much like that of a fine old, deep-colored tapestry hanging.

But deep red bricks with black mortar joints, either in mantels or the walls of a house never can produce a thing of beauty. Yet what a multitude of people seem to delight in the combination! Most people outgrow the "black mortar" period of esthetic appreciation, but unfortunately they seem to do their house-building while they still are in the deepest depths of it. Tile mantels may be used effectively and appropriately instead of brick, but they offer so many opportunities for bad color and texture that their choice should be delegated to an architect or decorator.

I hope none of my readers has to conform his decorative scheme to a mantel faced with the small, shiny, bilious looking tiles which resemble nothing so much as sickly hued cakes of castile soap, but which are so popular with builders of apartment houses. There is one inexpensive remedy for badly colored fire place tiles: Paint them. Use artists' tube paints; they will stick to most any surface. If you want to play safe paint them the same color as the trim. A neutral tone is, at least, inoffensive. If you love to play with color you may embody an accent note in the chimney breast. The dull green of the Gruby tile would introduce the complementary color into a "mulberry" scheme. So, too, blue-green tiles in a scheme where orange and black are freely used would serve the same purpose.

The mantel shelf problem we have always with us. Each generation propounds it: "How many things and what things should be placed on the mantel? The Greeks of the time of Phidias answered it once for all, in the terse phraseology of their philosophy of life and decoration: "Not too much." How many things on the mantel shelf or piano? How many decorations on the walls? How much pattern in wallpaper, rugs and draperies? The one safe and sane answer is "Not too much!" Another rule that can be followed implicitly in furnishing the mantel shelf is "everything on the mantel shelf must be really beautiful in form and color, or at least, be an object of unusual interest." The fire place unit is the focus of interest in the room; trivial or meaningless things have no place there.

Of the mantel shelf arrangements shown in the illustrations I am sure most people will be delighted with that in Plate 44. The fine sense of balance between the beautifully shaped clock in the center, which forms the dominant note of interest in the mantel shelf composition and the jars on either side are satisfying to the mind. So, too, the quiet restraint in the limited number of objects. In this case, however, the lighting fixtures enter into the scheme and become a part of both mantel shelf treatment and over mantel decoration.

There are three classes of groupings which are successfully used in mantel shelf treatment—groupings of three, five and seven. The two just referred to belong to the first mentioned class; but the intimate connection of the lighting fixtures with the objects on the shelf converts them really into the “group of five” class.

Plate 3 shows a notably clever arrangement of no less than ten articles grouped to form an effect of subtle but perfect balance. In using so many objects unusual care should be exercised in their selection and in the pairing and spacing of them to secure an effect of absolute balance and well considered design. Otherwise the result degenerates into the altogether too familiar jumble of unrelated things chucked on the mantel shelf simply to fill the space. The mantel shelf should never become the understudy to the what-not. Its contents should be arranged to form a pleasing, logical design and requires the same sort of artistic feeling in its composition as that displayed by the artist in planning a picture or any other work of art.

Next to the mantel shelf, I think the space over the mantel is most sinned against by home decorators. Usually it suffers from neglect or inattention. Often a picture of indifferent merit, inappropriate color or insufficient size is hung over the mantel shelf; just as often the article chosen is a mirror, commonplace in design or weak in proportion. Occasionally a wall hanging of some sort crowns the mantel piece; but only rarely is the over-mantel space adequately treated or filled.

The reason for this neglect is found in the failure to grasp the full significance of the statement made in a paragraph above and which I shall repeat here: “The fireplace is the focus of interest in the room—trivial or meaningless things have no place there.” If a mirror is used in the space over the mantel shelf



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Color Plate No. 5.—A Bright and Joyous Living Room. Made So by Color and Pattern. Note How the Neutral Gray of the Walls and Floor Set Off the Gay Colors of Furniture and Woodwork. The Floor Is Linoleum in Tile Effect



Plate 44.—A Living Room of Cheerful Homelike Charm. It Looks as Though the Family Had Just Temporarily Left the Room. The Dark, Rich Tone of the Polished, Wide Board Floor Plays an Unsuspected Part in the Effectiveness of the Furnishings



Plate 45.—The Painting Over the Mantel Was Painted Especially for Its Position and in the Colors of the Room



Plate 46.—An Unassuming but Well Composed Living Room Filled with an Atmosphere of Homelike Charm. The Picture Over the Mantel is Perfectly Proportioned to the Wall Space Above the Mantel Shelf and the Mantel Itself. The Books in the Open Shelves Are a Potent Element in Producing the Feeling of Livableness. The Details of Cornice, Paneling and Mantel Are Particularly Good

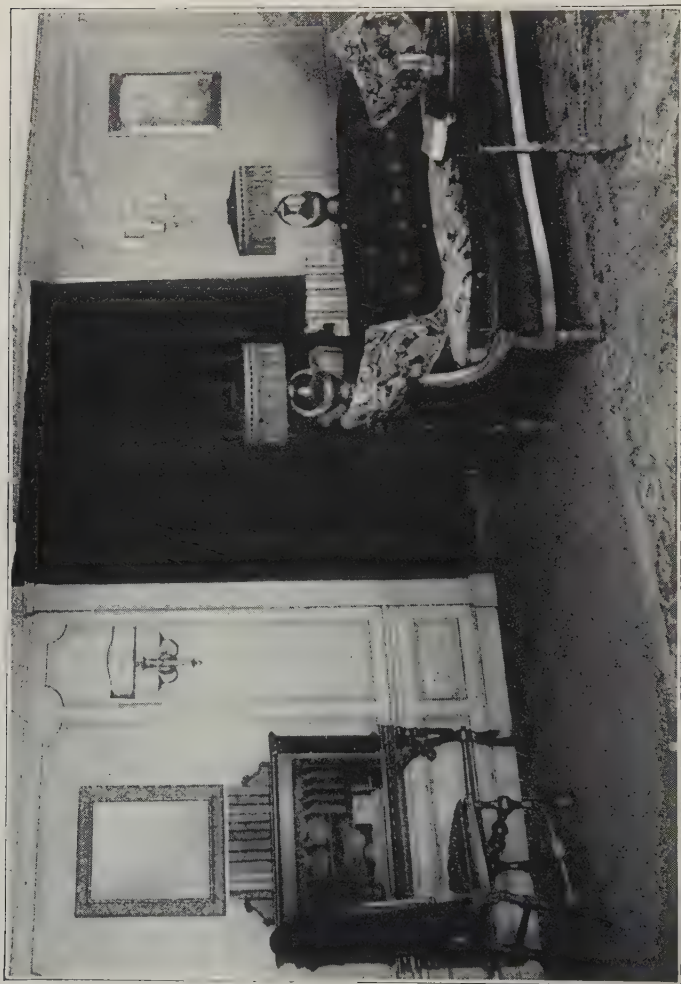


Plate 47.—An Interesting "Still-Life" Grouping

that mirror should be of proportions suited to the space and the size of the mantel beneath it. Its frame should accord with the picture frames in the room in color and design.

So, too, if a picture be chosen instead of a mirror—and my own vote in a majority of instances would be for a picture; this for two reasons: First, the picture embodies a higher and more spiritual value of art creation than any other object that can be used in the decoration of a room, except, perhaps, a piece of sculpture. Second, the color in a picture may be utilized as the motif from which the color scheme of the room may be drawn, or the culminating note of color in the scheme and, in fact, may be the one factor that will definitely establish the color scheme of the room. Plate 45 shows a good illustration of the use of a picture in over-mantel treatment. So does Plate 46.

Sometimes the objects on the mantel shelf are important enough in size and quality to serve also as over-mantel decoration. Plate 44 is a very good example.

The one final and convincing note in the fireplace scheme of decoration is a smudge of black. This should be splashed into the fire-box—not with paints, but by the agencies of fire and smoke. Until your fireplace has had its baptism of fire it is not and cannot be the hearthstone—it is only a decoration—part, perhaps, of an interesting archeological exhibit, but not the fireplace altar. As Don Marquis movingly phrases it in his sonnet, "The Dedication of a Home"—

"These stones are not a hearth
Until they know
The red and kindly miracle of flame."

CHAPTER XIII

PICTURES

It is very seldom now that I hear the hushed and breathless question, "But you wouldn't have pictures on the walls, would you? We have, in fact, nearly outgrown the "Drab Period" of our decorative existence, which was featured by the taupe rugs, taupe or dull-hued draperies, and pictureless, empty walls that were so "correct" just a few years ago. So correct and so uninteresting! That "safety first" style of decorating was the natural protest against the Jumble and Clutter period which preceded it—a corrective, as it were. But fortunately we have outlived both these periods and have entered upon a freer expression of our appreciation of color and pattern in home decoration, directed by a mastery of the technic of handling these elements, which is most encouraging.

And pictures have "come back." You find them in the best homes on the walls of the living room, library, dining room and hall, in the bedrooms, too, and even in the kitchen. Let me whisper a little secret right here, while speaking of the "best" homes (by which term I do not refer to the most expensive homes only). In homes of millions of people of unimpeachable taste and culture, pictures never left the walls—not even in the drabest phase of our "taupe" episode. But the pictures, because they were the possession of people of taste, were good pictures for the most part and deserved a place of honor in the decorative scheme. Now I wish to declare, with all the emphasis of which I am capable, that pictures are as much a part of the logical furnishings of a home as the kitchen range or the dining room table. A room

—particularly a living room—without pictures is very inadequately furnished.

The reason for the disrepute into which pictures for a time descended was that the large majority of pictures which people formerly selected for the beautifying of their homes were commonplace or trivial in conception, weak, ugly or inappropriate in color, unsuitably framed, and badly hung. Pictures marred by any of these defects are as much out of place in a home as badly designed, inappropriately colored and unsuitably placed furniture. It is encouraging to note that the level of popular taste in pictures has risen considerably above the standards of a generation ago. Nevertheless, much uncertainty exists in the minds of many people as to just what qualities should be looked for in selecting pictures for home decoration. An analysis of the characteristics of inappropriate pictures, as cited in the preceding paragraph, will reveal the fact that the attributes that should be sought for in pictures for home decoration are:

1. Appropriate color.
2. Beauty of concept.
3. A suitable frame.

COLOR FIRST

Let color be the identifying mark. You are looking for a picture suitable, let us say, for the Six-Hundred-Dollar living room, described in Chapter II, the dominant color of which is blue-green. Very well; in surveying a gallery of framed paintings or prints, or glancing through a portfolio of unframed prints, all pictures except those which contain the blues and greens or blue-green in a liberal measure are automatically eliminated. They may be charming in conception, composition and color, but they mean nothing to you if the colors are not those of the room for which they are intended. Pick out all of those that carry the required color—you can identify them even if they are upside down—and from them select the one which is nearest the size you want and which contains the greatest amount of real satisfying beauty.

THEN BEAUTY

Beauty is the second requisite of a picture designed for the decorating of a room. It is not necessary or even desirable that it should "tell a story" any more than that the rug should, or the davenport. But if the picture reveals to you some new and unwonted vision of the charm, grandeur or graciousness of nature, or of the nobility, grace and dignity of character, that is a picture that will endure. You are not likely to weary of it, but on the contrary will learn to love it as you become better acquainted with it.

If any of the pictures in your home do not conform to these two requisites, get rid of them; they deface the room in which they hang, as effectually as would a broken mirror over the mantel—more so; for the one, as everyone will realize, is the result of an accident, while the other, just as palpably, is a confession of bad taste and one which every discerning visitor is certain to note.

Hold on to the marble top center table if you must; cling to the golden-oak rocking chair, even; but if you value your reputation for discriminating taste, banish every picture which is not beautiful in conception, good in execution, and suitable in color for the room it occupies. The greatest obstacle I meet in my efforts to help my clients secure beauty in their homes is the stubborn fondness with which many otherwise sensible folks cling to unsuitable pictures.

The fact that a picture is a portrait of an ancestor does not atone for faulty drawing and muddy coloring. The assertion that it is a "genuine oil painting" bestows no merit on it—there is no inherent virtue in tube paints. The picture may have been painted by a member of your family, but unless it measures up to the standard of suitability in color and beauty, that fact will not render it a fit decoration for your walls. The hardest objection to surmount is that the offending picture is a gift and to discard it will alienate a friend or relative. But even that can be overcome; some way to dispose of the picture will be found by anyone who has learned what a potent factor good pictures are in creating an atmosphere of quality and good breeding in a room and how completely poor ones destroy it. Better no pictures than poor ones or those of doubtful quality.

An original oil painting or water color is, of course, a thing to be coveted; no color reproduction can quite simulate the freshness and vigor of the handiwork of the artist. This, however, may not entail a great expenditure; in fact, it is very often possible to secure paintings of real merit, suitable for a place on the walls of any home, for very little more than the cost of a good print—frame and all. Every city of one hundred thousand inhabitants—and many of lesser size—has a little group of earnest, aspiring and clever artists, many of whom are producing very creditable canvases. The best way to secure beauty and color in pictures for your home, and at but trifling cost to yourself, is to visit the studios of these artists or the exhibitions staged by them, and make your selection. If your means are limited, buy a small picture to begin with, and as you are able, add others to your collection. By so doing you will not only introduce tone and character into the decorations of your home, but substantially aid the cause of art.

If, however, the originals cannot be considered at the present time, there are beautiful reproductions in color of the world's masterpieces, priced to suit any purse. The finest things are reproductions of the paintings in our own museums. Picture shops and department stores carry them in stock at prices ranging from a few cents up to four or five dollars.

Many of the color prints in the magazines are real works of art—reproductions of good paintings by artists of note. They can be framed with a simple, dull gold moulding and a charming bit of color for the room be secured for the cost of framing. Etchings in black and white and sepia, while objects of delight to the connoisseurs of line and composition, are of doubtful value in living room and dining room decoration. Etchings in color by such masters as Jacque, Brangwyn, Hayden, Richy and others are very desirable for their decorative color and interest of composition. After all, what our rooms need is more color and life; black and white and the grays and drabs have reigned long enough.

Japanese prints make interesting spots of color, and because of their homogeneity, can be most effectively used in groupings. Wood block prints in flat tones are colorful and decorative and full of character. Never before in the history of the world has it been possible to secure good pictures at so

little cost; anyone who wants them can have them. And never has there been so little excuse for poor ones.

UNITY OF EFFECT

In the room the first thing to aim at is unity of effect. Avoid jumbles. Drawings, black and sepia etchings and photographs may be hung together; oil colors, water colors and color prints have the common element of color and may be successfully combined; but what unity can there be in a room whose walls are plastered with a hodge-podge of oil paintings, photographs, oil prints, water colors, etchings, modern color reproductions and steel engravings.

UNIFORMITY IN FRAMING

With this uniformity in the character of pictures there should be a corresponding uniformity in the framing and mounting. Black frames should not be intermingled with gilt or gold frames, nor dark mounts with light ones. This segregation of frames and mounts is a natural corollary to the separating of the color pictures from those in black and white.

The so-called gold frame has been found to be the most satisfactory frame for pictures in color, whether oil paintings, water colors or reproductions of either. The frame, whether of wood moulding or plaster composition, is treated to a coating of gold leaf, which is the most beautiful and expensive of all, or to gold paint. The latter has many varying hues; there is a gold paint which has a reddish cast, another which is decidedly yellow, and there are half a dozen intervening shades of gold, including Roman gold and antique gold, which are in dull neutral tones. A very popular frame with artists is a simple moulding coated with what is known to the picture trade as "lemon bronze," and which seems to be suited in color to emphasize the colors of nearly every sort of painting. Many modern frames carry dull colors of blue, red and green in the moulding, along with the gold. A little experimenting will indicate the frame which will most effectively bring out the colors in the picture.

Water colors, reproductions of water colors, etchings and pencil drawings, require wide margins, which may be supplied

by a mat if necessary, the frame being, as a rule, quite slender in gauge. The mat should be as carefully chosen to harmonize with the colorings of the picture as the frame itself, and should be from two to four times the width of the frame. Glass is needed to protect pictures of this sort.

A common mistake in framing small reproductions of oil colors is to use a mat with the frame in order to make the picture seem larger. If the reproduction is quite small, a gold mat may be used, but care must be taken to have the frame the same hue of gold as the mat. In such a case the mat is regarded simply as a part of the frame. Otherwise the frame should fit up closely to the edge of the picture, as in the case of the original oil paintings.

A fairly wide moulding, quite simple in line and detail, is usually chosen for oil paintings. Reproductions of oil paintings should be similarly framed, the width of the moulding being proportionate to the size of the reproduction. Unless the painting is a very precious one it is better to frame it without glass and thus eliminate the annoying reflection of light, which makes it almost impossible at times to find any position from which the picture back of the glass can be seen at all.

Reproductions of oil paintings may be protected from damage by the duster and their likeness to the original enhanced by the following simple treatment: Mount the picture on a very heavy piece of cardboard. When the paste is fully dry apply a coat of size to the face of the picture and let that dry for twenty-four hours. Follow this with an application of flat varnish. When the varnish is dry frame the picture without glass.

GROUPING PICTURES

The most effective way to hang pictures is in groups. This is true whether they are few or many in number. Three pictures on a wall—a large one and two small ones—strung out in a row and equally spaced seem unrelated and ineffectual. Group them together, the two smaller ones, one above the other, beside the larger one and the effect of mass and decorative quality is greatly increased. The thing to keep in mind is that the object is not to cover the wall space but to balance it. Not only should the pictures themselves be grouped, as far as possible, but the

groups themselves, as well as single pictures, should be related to some piece or grouping of furniture or some architectural feature, such as the fireplace, so as to form a decorative unit or composition. An isolated picture is merely a spot on the wall.

THE PROPER HEIGHT FOR PICTURES

Most pictures are hung too high; the commonsense rule is that the horizon line in a picture should be on the level with the eye of a man of average height. Pictures are to be looked at—they should not be “sky-ed.” When two pictures are hung one above the other the smaller one should be suspended from the larger; in groupings of this sort the lower picture may hang somewhat below the level of the eye to insure that the upper one shall not be too much above it.

Small pictures should be hung on specially designed push pins which are concealed by the picture itself. Larger ones should be suspended from the picture moulding by two cords, which are parallel to each other. Only those in oval or circular frames should be hung by a cord which cuts an inverted “V” on the wall.

FAMILY PHOTOGRAPHS

The most suitable place for exhibiting photographs of members of the family is in the bedroom or in an upstairs sitting room. It is not considered as quite in good taste to use them as decorative accessories in rooms in which guests are received. Exceptions to this may be made in favor of small children, or the boy and girl away at school.

CHAPTER XIV

MODERNIZING A COMMONPLACE LIVING ROOM

Almost daily my mail brings me a wail of distress very much like the letter that now lies before me. It reads "Our living room reminds me of Topsy—it just grewed. I had no plan to begin with and at the time we started keeping house, twelve years ago, the best furniture in the market was fumed oak of the craftsman type, which we bought and still have, together with three pieces of golden oak that were wedding presents. Our rugs, too, are rather nondescript in color, though good in quality and still too serviceable to dispense with. We mean to discard the golden oak chairs and the rather massive oak center table, but what shall we get to take their place that will help to bring the room more up to date in character; and how shall we go about it to get more color and interest into the room and unify the various discordant elements without going to more expense than we can afford?"

As the writer of the letter declares, oak furniture of the craftsman type twelve years ago was the best furniture available, at least outside of the larger cities. And even now in many of the smaller towns the stock of walnut and mahogany furniture is small and of inferior workmanship and design; although most fortunately the quality carried is rapidly improving with the demand for better quality. Domestic rugs, also, twelve years ago were not to be compared either in color or design to those offered at this present time. In consequence of which facts there are many thousands of living rooms much like the one described; and because the problem indicated is so general it seems worth while to give some very careful thought to its solution.

The very first thing to do in planning any room is to work out a scheme of color that will create unity and charm; in this instance we must be guided somewhat by the colors already established in the room. The furniture and leather upholstery is brown and, as a rule, rooms furnished in oak have brown floors and woodwork. With the browns in the woodwork the walls usually are papered in a tan, which is a light brown. Very well, we have brown as one of the hues of the color scheme. Brown has orange as one of its elements—its high light, in fact—and naturally orange will make the second color in the scheme. The one color which will most effectively wake up and vitalize a dull monotony in brown is blue. We will select blue, therefore, as our third color, using it as the dominant hue.

The logical colors for the color scheme then are blue, as the dominant hue; orange as its highest accent and complementary and brown as the background color.

If the floor should be taffy color or in a natural oak finish instead of dark walnut, the finish should be removed and a dark walnut stain applied; this will at once give a richness of color and tone to the room which in itself will go far to redeem it and strengthen the effectiveness of all the furnishings.

We now have brown in the walls, floor, woodwork, furniture and leather upholstery. The glass curtains should be of ecru, which is another light tone of brown, and this addition will give the finishing touch to the process of unifying the background.

The second color in our scheme—blue—will show its largest area in the rug. "Oh, but there is hardly any blue in the rug; it is one of those "sort of" rugs; sort of tan, sort of blue, sort of pink, sort of—nothing at all!" Yes, I know—it is a very familiar "sort of" rug but there is no excuse for its existence. This one is going into the dye-pot and coming out a soft old-blue. Some more blue will appear in the draperies and in the upholstery of the two new chairs that are to take the place of the discarded golden oak ones; and perhaps in a table runner and probably a dash of peacock blue in a pottery lamp base.

And as for the orange, that will be reserved for the small accents like a lamp shade or a small painted smoking stand or tea table or screen or hanging bookcase; and it will be in all the different hues from red-orange (which is Chinese red) to a yellow-orange (which is burnt orange). Little gleams of it will

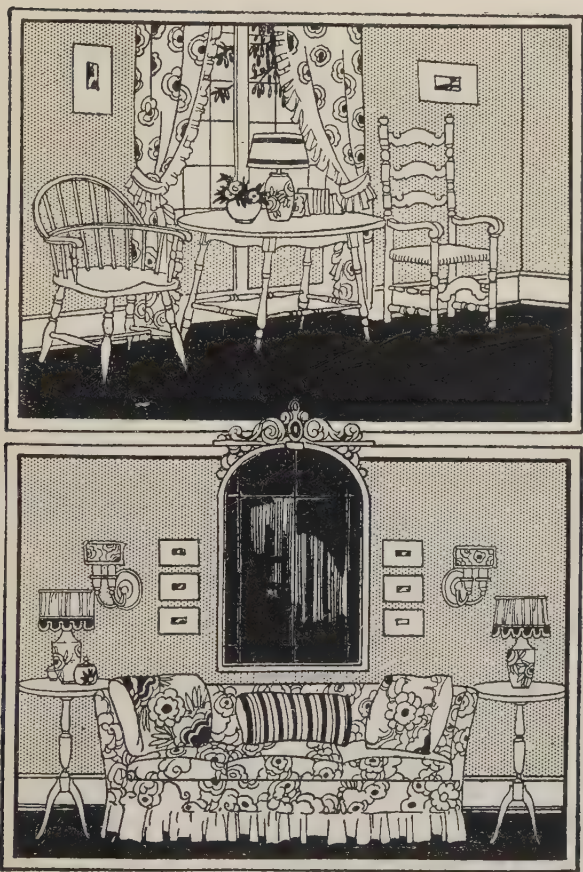


Plate 48.—Two Compositions of Furniture and Wall Decorations

appear in the gold frames of pictures and mirrors, brass and irons, etc., and all the colors—brown, blue, orange and others as well—will be repeated in the bindings of books and in the pictures on the walls.

Now that the rug, upholstery and background are arranged for, it is high time to decide on the draperies. For this type of room there is nothing so appropriate, lovely or economical as cretonne draperies; we shall choose a bold pattern in rich, decided colorings. A Jacobean design or a bird, branch and flower pattern in brilliant blues, orange and browns on a tan, ecru or linen-colored ground would be the very thing for this room. If more blue seems to be needed in the room, valances in blue velour would supply the color and add richness of texture to the ensemble. Otherwise the valance should be of the same material as the side draperies. If preferred, a painted pole may be used instead of a valance.

The furniture presents the next problem. What type can be pleasingly associated with Craftsman pieces? There are two period designs—Jacobean and William and Mary, the former in oak, the latter in walnut, both of which have the rectangular lines and sturdy construction of the Craftsman, but the wood in both is stained a little darker in color. It would be worth while to stain the Craftsman pieces to match the new acquisitions, although not absolutely necessary.

In addition to these period pieces there should be a Jacobean gate-leg table from thirty-six to forty inches in diameter, in walnut or oak; a smaller stand or table of Jacobean or William and Mary type and two chairs; one of these latter may well be an over upholstered wing chair of the fireside type—similar to the one used in the Six-Hundred-Dollar living room, in which case the other should be a semi-upholstered arm chair with a high back, either a William and Mary or Jacobean.

For the upholstery—and keeping in mind the limitations of purse—I would suggest for the wing chair a denim in dark blue or in cretonne to match the draperies, and for the other chair a striped velour in blue and tan or blue and burnt-orange. Tapestry upholstery in dark rich blues, rose and browns will be quite as appropriate and attractive for either chair.

If the cost of these chairs exceeds the budget appropriation, try a high-back walnut Windsor chair or a Yorkshire ladder-

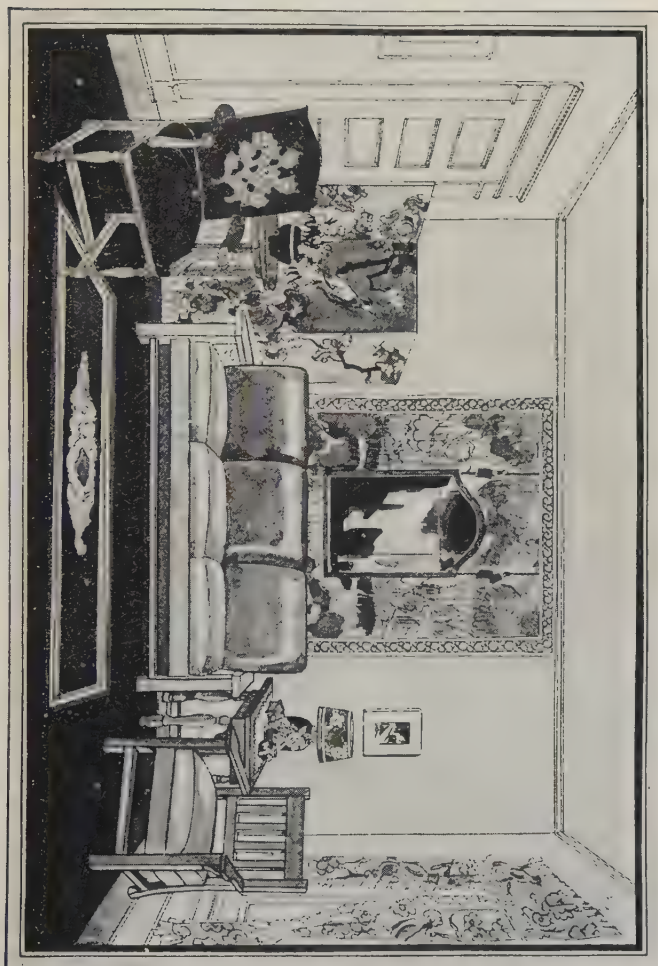


Plate 49.—One End of a Recreated Room



Plate 50—An Example of the Use of a Wall Hanging to make a Pleasing Break in a Wide Expanse of Blank Wall Space. In Color this Hanging—a Square of Antique Chinese Brocade—Matches the Couch, Foot-Bench and Pottery Lamp Base.

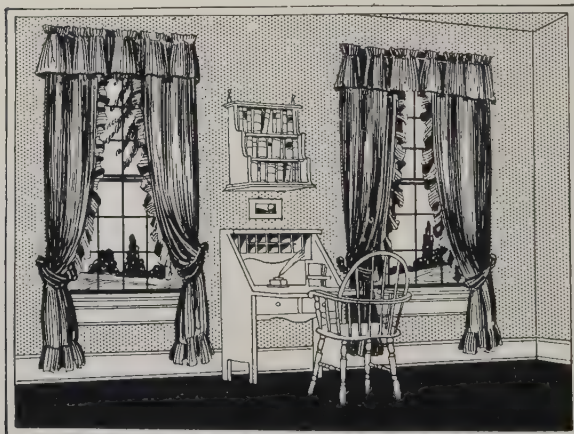


Plate 51.—Another Wall in the Recreated Room

back instead of the semi-upholstered chair, and cushion it in solid blue or in tapestry with blue as one of its colors or in a stripe as suggested above.

We now want to introduce the note of orange into the scheme. A lamp shade offers the most obvious opportunity while a velvet or velveteen cushion in burnt-orange for the couch to supply an echo of the color, but in a lower key, and a small desk or smoking stand painted in Chinese red will add another interesting bit of color.

About here it would be well to try out some experiments in arranging the furniture, taking the principles and suggestions given in the chapters on "Painting Pictures with Furniture" and "Principles of Furniture Selection" as a guide.

A very usable grouping and one that is filled with interest would be like this. The gate-leg table before the window, with the lamp silhouetted against the light, the books and flowers on the table and the two comfortable chairs on either side; the entire grouping, framed by the window draperies and accentuated by its position, makes a picture of quiet charm and comfortable invitation.

The wall back of the couch presents an opportunity for introducing a note of decorative quality into a room and one which must not be neglected in our effort to instill character and charm into this re-created room.

The illustrations show several wall groupings—a hanging bookshelf, a picture or group of pictures, a mirror with flanking groups of small pictures (the narrow horizontal mirror is never as effective as one of vertical lines); a tapestry or fabric square, with or without a mirror—all these things are available as decorative assets and any one of them is appropriate for such a room as we are now considering.

In this particular instance a hand-woven wool tapestry would be out of scale in price though not in quality, but a square of Chinese brocade or of hand-blocked linen in appropriate design and coloring would be fully in keeping with the other appointments of the room and not out of reach of the slender purse.

A very good looking "over couch" wall hanging, which graces an attractive small living room I know of, is a Paisley shawl, hung on the wall over a davenport, with an oval mirror on

it. In the room we are now doing over the colors of a Paisley shawl, bordering, as they do, on the duller tones of orange would be most harmonious and pleasing and would key in readily with the browns of the oak wood and leather upholstery of the davenport and the burnt-orange pillow on it.

In this Craftsman-Jacobean room, with its constant repetition of the rectangular in its furnishings, an oblong mirror, placed in such a conspicuous position would be more appropriate than an oval one; but curves should be introduced in various objects, such as lamp shades, the outline of the gate-leg table, flower bowls, pottery, etc., for the sake of variety, and an oblong mirror with a curved top like the typical Queen Ann mirror would combine the curves with the rectangular forms to the very best advantage.

If the wall hanging were a tapestry woven into a pictorial design it would be in bad taste to cover any of its surface with a mirror or anything else; but this sort of treatment is quite appropriate for fabric hangings in which the pattern is a "repeat" design.

A second wall grouping large enough in area to balance the mass of a davenport consists of a large painting flanked by smaller ones; or a mirror with vertical groups of small pictures on either side. In placing the furniture it is important to consider the position of the wall lighting fixtures with a view to bringing them into the wall and furniture compositions, if possible. In fact, one of the most important operations involved in bringing a living room up to date consists of taking out the ceiling fixtures and substituting wall fixtures for them. In locating the position for the latter, one of the foremost considerations is that of combining them with the other furnishings of the room to form decorative compositions.

Yet another wall hanging which may be used in combination with a couch is a hanging bookcase, together with accessories and flanking pictures. Hanging bookcases as wall decorations are becoming very popular; used in connection with a desk, cabinet, table or couch, they produce exceptionally interesting and colorful effects, especially when the color scheme of the room permits of painting them in such colors as Chinese red, peacock blue or ebony.

SCREENS AS A DECORATIVE ASSET

Another decorative asset which is again coming into its own is the screen; it can be used to shut off the view through an awkwardly placed doorway, to ward off draughts, to enclose a snug, cozy fireplace grouping, and always is useful as a note of distinction and color.

The one shown in the illustration is covered with wallpaper in a quaint Chinese design on a soft yellow ground. In this brown, orange and blue scheme its soft luminous radiance and graceful lines make it an object of fine distinction. The framework may be made at home, if desired; but at the present cost of labor and lumber it is nearly as economical to purchase a ready-made uncovered frame at a cost not exceeding ten dollars, making sure to get one with countersunk hinges. Cover this completely by tacking on unbleached muslin, over which should be pasted a second covering of lining paper. When this is thoroughly dry apply the decorative paper, which should then be given a coat of size. If the colorings and pattern in the paper are a little too obtrusive they can be mellowed and given an antique appearance by a coat of gloss varnish and two or three coats of white shellac, allowing ample time for each coat to dry thoroughly. The result will be identical almost with the old leather or hand-painted screens that are so lovely and so expensive. There are many decorative wallpaper designs which are most appropriate to be used in this capacity; but in selecting them thought should be given to harmonizing them with the colors and patterns already in the room. To secure strength and neatness of finish the edges should be bound in leather or with gold galloon.

Most charming coverings for screens can be made out of toile de Jouy and even some of the more characterful designs in cretonne. When such materials are used the first covering should be of plain linen and the lining paper omitted; the process of antiquing consists of six thin coats of white shellac.

POTTERY AS A DECORATIVE ACCESSORY

Italian pottery in the characteristic yellow, orange, blue and green colorings of that land of sunshine would be a refreshing note of interest in almost any room, but would chime in most delightfully with the colors of this one. A jar of this pottery,

which costs very little, made into a lamp with the designs of the jar carried out in the parchment shade would make a gaily enchanting decorative accessory, which could be echoed in little bowls used as ash trays and possibly one used as a flower jar. Chinese and Japanese pottery is both decorative and inexpensive, as, too, are some of the newer products of American potteries.

Iron floor lamps at unbelievably low prices can be made doubly attractive by being painted in appropriate colors; in this room an old-blue standard with a yellow-orange shade would be a most delightful addition to the color ensemble. Then another transforming touch is a crisp, well-tailored slip-cover of the cretonne of which the draperies are made.

By this time the rather characterless room we started to recreate has entirely vanished. In its place is a colorful, comfortable, orderly room in which every article of furniture and its place in the room, every picture, every lamp, every accessory, every color and the spotting of color and pattern bears evidence of being part of a well planned and skillfully executed design. The furniture is homogeneous; the colors sparkle while they perform the all important function of uniting and blending the new things with the old and, in fact, color is the factor that holds the entire ensemble together, from the walls to the accessories.

Did I say color does all this? I should say color combined with harmonizing lines and textures in both new and old furnishings; for everything new which has been introduced into the room is in character with the room and its original furnishings. The new pieces of furniture in color, mass and design are in keeping with the oak woodwork and Craftsman pieces; the cretonne hangings are in accord with the straightforward simplicity of oak furniture and leather coverings. Think how incongruous damask and silks would be in this room. The new upholstery—denim, cretonne or tapestry—all are in perfect harmony with the leather cushions on the Craftsman couch and chairs.

In the element of homelike comfort, too, this room is a "really truly" living room. It has the "lived-in" look which is so desirable and so attractive. This is due partly to the "comfortableness" of the new chairs and the manifest grouping of the

furniture for use; and it is due partly to the accessories, like the books in hanging and built-in bookcases, the magazine rack, the smoking things, the flowers and even the still-life compositions formed by the furniture and wall hangings.

There is, too, a certain freshness and individuality about the room, which is produced in large measure by these well handled still-life groupings; partly by the vigorous patterns in the draperies and partly by the crisp colors in the accessories and the subtle balance of colors and their distribution throughout the room.

Comfort, beauty and individuality—three qualities that were absent from the original room—are the characteristics of this modernized room and were introduced into it by expedients as simple and practical as they were inexpensive.

Your problem may not be the same; possibly your furniture is the equally familiar conglomeration of mahogany and black walnut "left-overs" from the Victorian period together with glistening specimens of the Golden Oak period. But the same careful thinking, planning, discarding, refinishing and replenishing will bring about an equally complete and satisfying transformation in that sort of living room. The thing to do is to work out a plan, then make a beginning.

HOW TO REFINISH AND PAINT OLD FURNITURE

The vogue for painted furniture and gayer colors in home furnishings renders many an otherwise hopeless chair, desk, table or dresser a candidate for an honorable position in the furnishing scheme as the *piece de resistance* of color and decoration. Sometimes a little amputation is needed before the transforming magic of the paint brush is applied. Any places left roughened by the saw must be sandpapered till they are as smooth as the rest of the surface.

Removing the Old Finish.—The first thing to do is to remove the old finish. Fumed oak and mission oak need only be scrubbed with soap and warm water; wax can be easily removed by sponging with turpentine, after which the surface should be washed with warm soap suds and rinsed with clear water and wiped dry. The piece should then be left to dry for twenty-four hours before painting. For varnished furniture, such as

golden oak, bird's-eye maple, mahogany, Circassian walnut and birch with mahogany finish, it is best to buy a can of chemical paint and varnish remover and follow directions on the label. The process is an easy one and the specially prepared remover is superior to any home-made lye preparation and saves time and labor.

Painting the Furniture.—Two coats of flat paint in the color desired and one coat (two are better) of a high-grade enamel in the same color is required. If the flat paint does not exactly match the enamel it does not matter, for it will be covered by the enamel.

Directions for Applying the Paint.—There are four important precautions to be observed if successful results are to be obtained: First, keep the paint thoroughly stirred up from the bottom, using a flat stick; second, apply the paint in very thin coats; third, allow ample time for each coat to dry (from twenty-four to thirty-six hours); fourth, sandpaper each coat when dry with 00 sandpaper to eliminate blisters and ridges, dusting off the surface afterwards with a cloth. Conscientious attention to these details will be amply repaid by the results obtained.

The exact color of enamel desired may not be obtainable, in which case get the color nearest to it and modify by adding artists' tube colors. If the surface to be covered is extensive, coach colors, which are cheaper, may be used in place of the tube paints. The enamel should be stirred and applied just as it comes from the can. This is true also of the paints; if, however, it should be found too thick to flow freely it may be thinned with turpentine, which should be well stirred in.

Softening the Effect.—When the piece is painted in the required color it will be found, when placed in a room with furniture that has been used for a time, that it has a hard, new appearance; that, instead of assimilating with the rest of the furnishings, it stands out from them, calling attention to itself, which is, of course, fatal to unity and harmony. To obviate this defect the newly-painted article should be either glazed or antiqued; it is by these glazing and antiquing processes that the exquisitely soft tones and colors found in high-class painted furniture are obtained.

Glazing the Colors.—When the mistress of the Six-Hundred-Dollar living room, Mrs. Newly-Wed, set out to paint her old

desk in that very charming blue-green, she was advised concerning this glazing process, so that instead of mixing her colors till she secured the exact hue of blue-green desired she painted the desk ultramarine blue and when dry gave the surface a coat of white shellac. Then when that was dry she brushed on a liberal coat of emerald green paint (either the ordinary oil paints in cans or Japan colors). This is what is called the "glaze" coat and is not permitted to dry; but, after standing a few moments, is softly rubbed with cheese-cloth very slightly moistened with turpentine, which permits the under color to shine through and mingle with the glaze in a most fascinating fashion. It was by following this process that Mrs. Newly-Wed secured that two-tone effect of blue and green which is so lovely and at the same time so baffling. In the depths of grooves and carvings a deposit of the darker glaze is allowed to remain, which still further adds to the used appearance. By the same method it is easy to get the old blue which is so popular, using a brilliant French blue, which after drying and shellacing, as per instructions, is covered with a coat of black paint—the glaze—and rubbed down until the old blue effect is attained.

Chinese red may be secured by rubbing sepia glaze over vermilion; and another soft enchanting red is gained by rubbing black over vermilion. Other charming effects are produced by rubbing blue or green over gray; sepia over yellow and violet over yellow. For antiquing effects use burnt umber or burnt sienna.

Decorative Designs.—Floral designs, basket motifs with sprays of flowers are popular and easy to paint. Stencils in many designs suitable for tables, desks, bedroom furniture, chair backs, trays and many other objects are easily obtainable. Artists' tube colors are best for this work; those necessary are white, black, chrome yellow, Prussian blue and vermilion. By mixing together the proper selections from these in suitable proportions, any desired color may be obtained. A piece of window glass or an old plate may be used in lieu of a mixing palette. Have a quarter of a cupful of turpentine and another of Japan dryer handy. When mixing the colors, dip the brush first into the turpentine, then in the Japan; the former thinning the paint and the latter serving to dry it quickly when applied.

If the colors in the spray of flowers or basket design, when

finished, look hard and a trifle inharmonious they can all be "pulled together"—unified—in a most astonishing way by covering the design with a coat of sepia—this, of course, after the paint has dried. Stripes and lines are almost too difficult for an amateur to attempt; much practice is required to draw a straight even line with a brush loaded with paint. All decorations should be applied before the shellac and glazing operations are performed. If the above directions are closely followed you may undertake the painting and decorating of an old piece of furniture and be sure of securing satisfactory results.

Materials Required.—Any widely advertised brand of oil paints and enamels in cans may be used. The enamels should be either semi-gloss or dull, preference being given to the latter. A flat bristle brush about one and one-half or two inches in width should be used for applying paints, enamels and shellac. But the decorative designs in tube colors require a small camel's hair brush.

Wicker Furniture.—The processes for painting wicker furniture are identical with those employed for wooden furniture. Before painting the pieces should be well scrubbed with a solution of washing soda and warm water in the proportion of one rounded teaspoonful of soda to a quart of water, using a tooth-brush to clean and remove old finish.

CHAPTER XV

THE HALL

The hall may be large and imposing; it may be small and narrow; it may be light or dark, but in any case it should be so furnished and lighted as to constitute a friendly welcome to those who enter it. A slight tinge of formality may be expressed in the character and arrangement of the furniture, but the lighting and coloring should be so cheerful and warm that a message of unfeigned hospitality is conveyed.

The necessary furnishings for the hall, whether it be large or small, are a mirror, proper lighting fixtures, a table—usually used as a console—and one or two chairs. These constitute the indispensables. In a large hall, a comfortable, upholstered chair or possibly a settee or couch would be added. Where space permits, a writing desk or table is always welcome and useful. A real convenience is an upholstered settee with high ends on which a hat and stick may be laid, the ends serving as a temporary resting place for an overcoat or wraps.

The problem of the small hall is, of course, to make it look larger. Papering the walls in what might be called “space-giving” paper, such as those with scenic and foliage designs, is one way of giving a small hall the effect of spaciousness. If the hall is dark as well as small, the paper should be of a yellowish color and plain, or with a tone on tone pattern. A second device for securing the sense of space is a mirror. This should be vertical, not horizontal, and the larger the better, and, of course, hung over the console table. The space-giving effect of a well-placed mirror cannot be overestimated. The furniture must accord with the proportions of the halls in size. Usually a long, slender console table is placed against the long

wall, with a chair on one or both sides for the sake of composition. The style or period types of these pieces of furniture will be determined by the type and general furnishings of the house itself, and especially those of the living room and dining room, if they open off the hall. With Colonial furniture in the living room, nothing could be more suitable for the hall than a mahogany Colonial console table with a hinged top and the appropriate chairs. One or a pair of Colonial brass candlesticks, with a bowl of flowers, and a gay hooked rug on the floor, would suitably furnish such a hall.

In very modestly appointed homes the hall console may consist of a gate-leg table (with both leaves down) accompanied by a ladder back or Windsor chair or two. An old chest of drawers in walnut or mahogany may serve as the console; the chairs being of Charles the Second type, ladder back, American Empire or Windsor, depending on the style of the console itself.

I know of one small house in which a chest of drawers does service as a hall console. It, together with two flanking ladder-back chairs, is painted a flat black with gold-line decorations. The wall is papered in dull gold paper and the floor is in bold black and cream six-inch tiles surrounded by a black border. The hall lantern and the candlesticks on the console are of antique gold, and the mirror over it is framed in black and gold, while the glass curtains at the door are of gold gauze. On the wall, opposite the console and mirror, a Chinese print, framed by a narrow black moulding, hangs above the radiator. The woodwork is cream color and the stair rail is black—likewise, the stair-treads.

The smartly decorative quality of this hall, combined with its air of cheerfulness and warmth, is somewhat extraordinary, when one considers the fact that the chest of drawers is an old, once-discarded walnut affair, which was redeemed by the grace of paint and new drawer pulls, while the striking "marble" tiles on the floor are of linoleum—but laid over a felt base and the design matched with the utmost precision.

In another hall the radiator—three feet high and four feet wide—occupied the only wall space long enough to accommodate a wall table or console. A console cabinet of brown walnut, to match the walnut Jacobean hall chair, was made to fit over

the radiator and a mirror with a carved walnut frame was hung above it.

Oak-paneled halls of old English type are most appropriately furnished with Jacobean oak furniture—using old brass for the lighting fixtures and candelabra, card tray, flower bowls, etc. Deep-toned, well-waxed floors set off by Oriental rugs would complete the color harmony. The fine decorative quality in the wall paneling and its rich, deep color make it unnecessary to add more than the requisite furniture and such simple accessories as have been indicated.

There are other types of halls, such as those of distinctly Georgian character, in which the door, woodwork, staircase and other architectural details are so decorative in themselves as to make anything elaborate in the way of furnishings and decorations quite superfluous. Houses of so pronounced a period type as the Georgian will be furnished throughout in the furniture of the period.

In a house of Italian or Spanish design the walls will be either the traditional rough cast plaster or laid up in a warm-toned Caen stone, with tile, marble, brick, Terrazzo or Travertine floors. Iron grills and stair railings will call for iron lighting fixtures. A well-colored wall tapestry in such a hall will work wonders in the way of breaking the wide expanse of bare wall space and in enriching the color content of the room. This tapestry may be hung over the console, which may be of iron, oak, walnut or marble, or over an Italian chest, and the composition in either case be completed by flanking torcheres or wall fixtures.

LARGE HALLS

Everyone is familiar with the large, barn-like, empty-looking type of hall. Pattern and color is needed to pull it together. These can be supplied by certain designs of French and Old English wallpaper, which are warm in tone and vigorous in pattern. Some of the modern papers of Chinese inspiration would be admirable for this purpose. An Oriental rug should be used, or one of domestic weave in the well-blended, darker shades of blue and red, which make the Saruk rugs so desirable; and these colors can be repeated in the coverings of an upholstered chair, settee and davenport.

If, however, the hall is between two rooms, such as the

living room and dining room, and connected by large openings, it is never well to treat the walls in a color and pattern greatly different to those shown in the adjoining rooms; to do so is fatal to any effect of unity. In such circumstances it is well to get as much color and interest in the walls of all the connecting apartments as is consistent with their respective uses and furnishings, and then, if the hall requires more color and pattern, a wall tapestry or a screen will help to secure it.

In many houses built twenty-five years ago, and in some of more recent date, the hall is in what might be called the Craftsman or Mission style, with floor, stairs and wainscoting of light oak. Sometimes the paneling in the hall is very well done, but its color and finish is so raw and crude that the effect is not only weak and uninteresting, but detracts from the beauty of the living room, which usually is united to it by a large opening. In many cases the living room walls and trim have been painted in ivory or putty color; but the hall, because of a mistaken reverence for oak paneling, has been left unchanged, thus neutralizing the well-meant efforts to beautify the living room.

There are two ways by which such a hall can be rid of its colorless insipidity, the easier being to stain all the woodwork—floor, walls and stairs—a walnut brown and give it a hand-rubbed wax finish, producing a result similar to that of Old English paneled interiors; the second way is to stain the floor, stair treads and handrail dark and paint the walls and woodwork and stair balusters a soft putty color, doing over the living room in the same manner. The latter method is to be preferred, but it is more expensive. In either case both hall and living room should be decorated alike if possible.

PICTURES AND FLOWERS

In all types of halls, except possibly those of strictly Italian or Spanish ancestry, pictures are appropriate accessories. But as the hall is but a passageway, any pictures in it should be decorative in character and strong enough in color and composition so that he who runs may read their message. Flowers really are one of the essentials of hall decoration; nothing else is so expressive of the good taste and refinement of the household, and nothing is more beautiful and attractive.

THE HALL

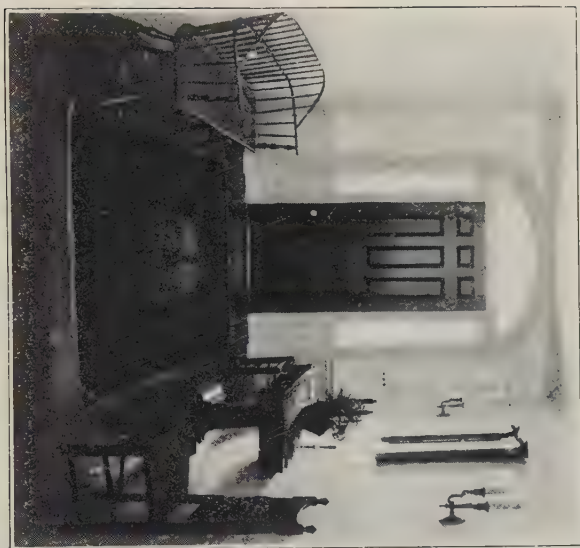


Plate 52.—A Sweet and Inviting Hall in Which Wall-Paper and Furnishings Are in Complete Harmony with its Architectural Character. Note the Effectiveness of the Dark Floor

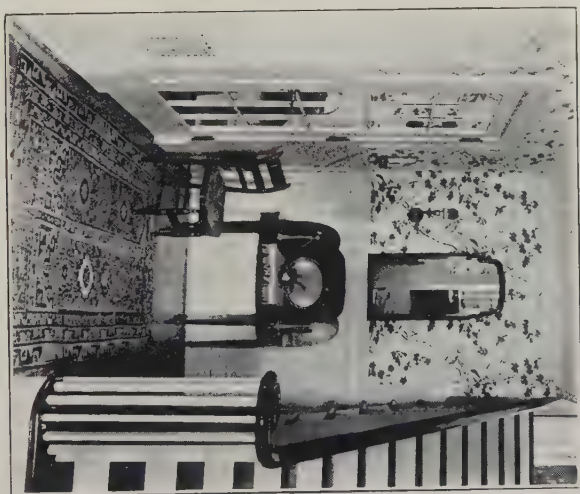


Plate 53.—A Small Hall with Furniture in Just the Right Scale. The Vigorous Design in the Wallpaper is Balanced by the Large Expanse of Woodwork



Plate 54.—A Dining Room of Rare Beauty and Distinction. Note That the Floor Is the Darkest Part of the Room

CHAPTER XVI

THE DINING ROOM

Most dining rooms are uninteresting—except, perhaps, at mealtimes. Conventionality rules in the furnishings as well as in the decorations. There is the dining room suite, consisting of the table (in the middle of the room, of course); the six or eight chairs, all alike save that “father’s” chair has arms; the buffet against one wall and a serving table or china closet (sometimes both) against whatever remaining wall space will accommodate it. A long horizontal mirror over the buffet, a hanging light over the table, and a “room size” rug under it just about complete the ensemble. So customary and inevitable is this scheme of furnishing that really it is difficult to conceive of anything different, yet there is no reason why the dining room should not have just as much individuality as any other room.

Perhaps the greatest service I can render my readers in this discussion is to suggest various devices or expedients which may be utilized to lure that rare and fascinating quality into the one room in which all the family foregather at least once during each day.

I shall begin with the foundation—the floor. The customary dining room floor is of hard wood, usually too light in tone, the central part of which is covered with a rug. What other sort of floor could be appropriately used? My thoughts revert to a recently furnished dining room which is the last word in charm, individuality and serviceability. The floor is composed of dull green tiles with cream-colored plaster joints; and it is so easy to keep clean, which is an item in a family where five children gather round the dining table; and the soft green

and cream afford the finest possible starting place for a color scheme in green, cream and mulberry.

The walls and woodwork are of creamy tan; the draperies are of block linen in green, mulberry and blue on a cream ground; the upholstery on the brown walnut furniture is of mulberry. During the winter months foot comfort is provided by a good-sized rug in a small pattern of green, mulberry, blue and taupe enclosed by a dull green border.

Linoleum, in a moulded insert tile design in green and cream, could be substituted for the tile floor at half the expense of tile and with almost no sacrifice either of beauty or durability; a six-inch border in green to match the tiles would enhance the decorative quality and a still more stunning effect be secured by painting the baseboard the same color as the border, thus tying in the wall with the floor. The rest of the woodwork could be painted to match either the baseboard or the wall.

Think what an enchanting background this floor and wall would provide for furniture painted and enameled in antique green with subdued red decorations and mulberry colored upholstery. This mulberry and green scheme could be just as satisfactorily carried out by making the floor tiles a dull red and the walls and trim a soft pistache green.

I know of another dining room which formerly was a wearisome monotony in brown. Everything was brown or else tan—which is a member of the brown family—floor, rugs, walls, draperies, furniture, all repeated the same note. By discarding the tan rug and covering the “natural oak” floor with linoleum in a jaspé design in blues, surrounded by a plain border in the same color, the room was completely rejuvenated and vitalized. The blue was repeated in an oval-framed picture which was hung over the serving table.

The same happy results could have been secured by painting or staining the floor a deep blue; or by introducing the blue in a rug and staining the floor border either a grayish brown or a blue somewhat deeper in tone than the rug.

A WHITE, BLACK AND ROSE DINING ROOM

A very smart, up-to-date, yet livable, dining room can be readily worked out having for its foundation a floor of black and cream six-inch tiles laid with a black tile border, and using black, cream and rose as the room colors.

Cream-colored walls serve to tie the walls and floor together. They may be papered, paneled (with wood mouldings), or of hand-modeled plaster. The draperies, of block linen in a rose and cream pattern on a black background, may be hung from a black wooden or wrought iron pole, or finished with a shaped valance of black velvet. Rose sash curtains would brighten the room and effectively stress the rose in the drapery material. The best results would be secured by letting the draperies extend to the floor.

Black lacquered furniture, or, as an economical substitute, furniture painted in ebony enamel, would be stunningly effective in such a room; its dark surfaces could be charmingly set off and enlivened by the use of rose in the upholstery of the chair seats and backs. This might be in solid color and made of such virile textured material as linen friezé; or the block linen of the draperies could be utilized in this capacity. Still another most pleasing covering for the chairs could be supplied by a needlework design in rose and other colors worked on a black velvet background.

The black could still further be introduced into the room in the form of one or two lofty wrought iron fern or ivy stands placed before the windows; also in the lighting fixtures, decorated in black and cream, and in the parchment shades of cream color with line decorations in black with a painted or stained old rose lining. The table runner could repeat either the cream or the rose; possibly the former would be preferable, particularly if decorative accessories, such as a bowl of fruit or flowers, for instance, flanked on either side by silver candlesticks, are placed upon it. A picture over the mantel, showing a vase and flower design in which rose is contrasted against a dark background, would carry some of the prevailing colors into the upper wall spaces. A mirror with a black iron or ebony enameled wood frame would add decorative interest to the walls and brilliancy and spaciousness to the room.

This same scheme can be carried out at half the cost and with but slight loss of decorative charm by substituting linoleum in a black and cream tile pattern for the actual tile floor, heavy cretonne for the block linen, and rep, velour or cretonne for the upholstery.

This dining room, brilliant as it is in its strongly contrast-

ing color effects, could readily be unified with an adjoining living room by treating the walls of both rooms alike, in color, at least, and extending the black floor border into the living room and filling the space within the border with a rug in a small black and gray pattern.

VARIETY IN WALL TREATMENT

Another opportunity for creating character in a dining room is afforded by the walls and their treatment. Everybody loves an oak-paneled wall with its warm glowing browns and smooth hand-rubbed waxed surface. No background can be more delightful for Jacobean oak furniture. I know of one such room paneled in brown walnut instead of oak, in which the dining table strikes a note of real distinction; it is a typical davenport table about six feet six inches long by twenty-six inches wide, of richly carved walnut in Italian Renaissance design. A new top was made for it of verte antique marble, which makes it richly beautiful, and its dimensions render it ideal for a tête-a-tête repast or for four people seated two on a side. When a larger party is to be accommodated there is a large oval wooden top handy to be substituted for the oblong marble top. The green in the marble top is repeated in rug, hangings and upholstery. The color scheme is green, brown and gold.

The cost of wood paneling puts it out of reach for the majority of householders, but I know of one woman who substituted ingenuity for a full purse and got her wood-paneled dining room at a ridiculously small outlay. She simply boarded up the walls with ten-inch boards, extending from floor to ceiling, battened the cracks with two-inch mouldings, and finished off the wall at top and bottom with a modest cornice and baseboard, and painted it ivory. A prettier setting for her heirloom Colonial mahogany furniture could not be devised than this simple construction and the delicate tonal charm of this ivory-painted battened wall.

There is a decided architectural as well as decorative quality in a painted wall paneled with small wood mouldings, and although the treatment is time-honored, it is always beautiful. The decorative character of such a wall can be enhanced by filling the panels with fabrics, such as damask, brocade or

brocatelle. Wallpaper in designs which simulate these fabrics is often used instead of the fabrics themselves. Certain wall-papers of Chinese inspiration, in the quaint and crisp colors which are characteristic of Chinese decoration, are especially well suited for use as panel inserts.

An oval-shaped dining room is as individual and rare as it is lovely, and is particularly appropriate as a setting for an oval-shaped dining table. Such a room can be provided for in the plans when building the new house. An oblong dining room can be transformed and given a touch of the unusual by cutting off the corners, making it eight-sided. These corners can be converted into glassed-in corner cupboards, which in themselves are decorative as well as useful, and which can be made doubly decorative by painting the inside walls and shelves in some such delightful color as peacock blue, Chinese red or lemon yellow.

A row of windows above the buffet is one of the almost inevitable conventionalities of the average dining room. Most builders seem to regard this feature as an imperative necessity. Of course it is not. It would be a refreshing change if windows are required on the buffet side of the room, to place them on either side of that piece of furniture, leaving the space above it for some decorative feature, such as an interesting mirror (not necessarily hung in a horizontal position), a painting or a wall hanging.

DINING ROOM FURNITURE

While it is customary to have the dining room furniture all of a suite, it is not necessary nor really desirable to do so. In Georgian days it was a practice to associate a cabinet in Chinese lacquer—black and gold or red or green—together with the mahogany or walnut table, chairs and buffet, and the variety and touch of individuality thus achieved was charming. Present-day homemakers thus have an excellent precedent for introducing one piece in color along with their Chippendale, Sheraton or Adam mahogany furniture. But be sure the color selected repeats the dominant hue of the room or, at least, one of the accent colors, in order to unify the newly added article with the rest of the furnishings.

One of the most interesting and attractive dining rooms I

know of was built up around a lovely old Sheraton buffet—an heirloom piece—whose mellow tones and colorings it would be next to impossible to match in modern reproductions. An oval table of Duncan Phyffe design with Sheraton chairs and a Directoire side table, all in mahogany, harmonize both in color and general characteristics with the Sheraton buffet and combine to create an effect of individuality which is as attractive as it is rare. The light-toned Georgian paneled walls, dark floor and small-figured rug form an appropriate background for the rich-colored graceful furniture, the damask curtains, the old-time portrait over the mantel and the grooved mirror above the buffet; and the room itself is a perfect expression of the quiet dignity and gracious friendliness of the host and hostess.

In a “just ordinary, every-day dining room” with papered walls and no distinctive period character, such period types of furniture as Queen Anne, Jacobean, William and Mary, Chippendale, as well as Sheraton and Hepplewhite, Adam and Empire, may be used; but with all mahogany furniture the woodwork should be painted a light tone. Never try to combine oak woodwork with mahogany furniture.

One of the most inexpensive and at the same time characterful and homelike dining room effects I have seen of late has a papered wall and dark oak trim for a background. The floor, fortunately, is dark also, or the picture would have been spoiled in its inception. The first piece selected was a brown walnut Welsh dresser whose quaintly decorative design and distinctive character really “made” the room. A large oval gate-leg table in walnut and some walnut Windsor chairs are the natural accompaniment to the dresser. The serving table is of the gate-leg variety also, but the drop leaves are at each end and when raised provide a table-top surface about seventy inches long by twenty-four inches wide.

A still-life design which was built up on the serving table consists of a bowl of fruit in the center with a dull blue basket weave tray back of it standing on edge, leaning against the wall and flanked on either side by tall candlesticks. Above the tray a decorative picture is hung just close enough to the tray to tie in with it and complete the picture. The colors of picture, fruit, tray and candles repeat those in the gayly colored peasant pottery and china on the shelves of the Welsh dresser.

COURTESY OF WALLPAPER MANUFACTURERS' ASSOCIATION

Color Plate No. 6.—In This Quaint and Colorful Dining Room the Color Starts from the Wall. A Large Part of the Decorative Character of the Room Is Due to the Fresh Color and Delightful Pattern in the Wallpaper



The window hangings are of cretonne and the rug of linen is in a checker design. The articles of furniture and the decorative accessories mentioned in the description of the various dining rooms just cited fairly cover the list of requisites. Anything beyond the actually needed pieces is superfluous and tends to cheapen the room.

Pictures are among the appropriate wall decorations for the dining room; family portraits, vase and flower designs and decorative architectural composition being in good taste and most generally used. Other wall decorations available are mirrors, tapestry hangings, Chinese embroideries, Japanese and Chinese wall panels, squares of damask or brocade, etc. Fewer wall decorations are needed than in the living room, and they should be used as a means for balancing the wall spaces as well as for their decorative qualities. Small figured rugs are preferable because more serviceable than plain rugs and more restful than those of larger pattern. Suggestions for proper lighting and appropriate types and styles of lighting fixtures will be found in Chapter XX.

CHAPTER XVII

HOW TO GET COLOR INTO THE BEDROOM

In all too many homes the bedroom is a place in which to sleep at night and store the bedroom furniture by day. Some small attempt to instill character into the furnishings may be seen in colored tie-back bands on the white muslin, dotted Swiss or marquisette curtains, and sometimes a little border of colored material, or even chintz over-draperies and valances. But that is as far as most bedrooms function in expressing either color, beauty or individuality. They are the product of the rubber stamp.

This really is most unfortunate, because the bedroom is about the only room in the house which is dedicated to the use of one individual and therefore the only room that offers full scope for creating individuality in the furnishings. The most fascinating thing in the world is personality. The most interesting and beautiful room is one that radiates personality. This is true of any art object. The personality of an individual is evidenced by his likings—his preferences, particularly in the matter of color. Men, as a rule, are partial to red; that is why, until recently, hotel carpets nearly always were red—men selected them. There are certain types or temperaments of women who you feel sure would select violet as their favorite hue; others who could be absolutely depended upon to name blue, while others would surely choose rose or mulberry.

So, if a room clearly indicates the preference of its occupant in color, texture, form and line—but more than all else in color—that room will express much of the personality—the character of that person. And in the measure that it does represent that personality the room inevitably will be beautiful.

I have in mind a bedroom which is a conspicuous example of beauty and charm because in an unusual degree it breathes forth the personality of its occupant—a woman. She is past the bloom of youth as years go—the mother of a grown son; but she retains the ardent, enthusiastic spirit of youth as well as youthfulness of face and coloring. The color she most loves is a deep roseate pink; also it is the color which best accords with the white and pink of her English complexion. Naturally pink was chosen as the dominant hue of her bedroom, which she uses during the day as a private sitting room or boudoir. But as there were large windows on both the south and west sides of the room it was necessary to use a cool color with the warm pink to tone down the warmth of light. A suggestion was taken from one of nature's loveliest color schemes—an apple tree in blossom, which made the garden a place of fragrant enchantment—and white and apple-green were chosen as the colors to be associated with the pink.

Now the most direct way to introduce and establish a given color in a room is to put some of it into the background—the floor, the walls and the ceiling—especially the walls. Not in its intensities, of course, but in toned down suggestions of the hue. So a wallpaper pattern was found with a pink, apple-green and white floral design on a soft gray ground. The woodwork was painted apple-green and the floor stained a soft, gray-green on which was spread a dull olive-green rug.

Reading this description one might get the idea that green had been selected for the dominant hue; but not so. We are just setting the background. Consider how effective the pink will be when displayed against it, and don't forget the delicate tones of pink in the wallpaper, intermingled with green, white and gray, which will emphasize all the notes of pink which will be used throughout the room.

Having the color in the wall we are now ready to weave it into the furnishings. When undertaking to build a color scheme for a bedroom many people are at a loss, apparently, to know just what items of the furnishings may be utilized as elements of color. But when you consider it carefully, are there any that need be exempted? Color is an attribute of curtains, draperies, bedspreads, furniture, walls, rugs, floors, upholstery, lamp shades, vases, cushions, flowers, pictures, books—everything, in



Plate 55.—A Bedroom of Character and Color Charm. The Color Starts from the Distinguished Design of the Wallpaper and Permeates the Room



Plate 56.—An Ideal Bedroom for a Girl



Plate 57.—A Quaint and Pretty Little Bedroom. The Design of Bed and Bureau Is Especially Good. Color Is Emphasized by Using It in Draperies, Bedspread and Dressing Table



Plate 58.—A Bedroom for a Man: Masculine Qualities Are Expressed in the Block-Linen Hangings, Sunfast Rep Spread, Easy Chair, Bed and Table. The Best Place to Exhibit Family Photographs Is the Bedroom

fact, that enters into the room furnishings. Why not make every one of these things a factor in securing color beauty and harmony? Note how all these objects played a part in establishing the color scheme of this room we are now considering:

Walls: Wallpaper in soft tones of pink, white and apple-green on a soft gray background.

Woodwork (including built-in cabinets): Apple-green.

Floor: Soft gray-green.

Rug: Dull olive-green.

Draperies: Hand-blocked linen in a floral design of pink and yellow and white on an apple-green ground. (Cretonne in same colors may be used, if desired.)

Bed Cover: Rose pink sunfast taffeta. (Mercerized poplin may be used.)

Furniture: Apple-green with line decoration in pink, white and gold.

Upholstery: Chaise longue in slip cover of the drapery material with a rose-pink cushion. One chair in deep rose; one chair in apple-green.

Shades for Lamp and Electric Light Fixtures: Deep roseate pink silk.

Pictures: In colors of the room, framed in white mouldings.

A vivid imagination is not needed to visualize the colorfulness of that room, nor is it difficult to believe that the effect is rarely beautiful. The interesting thing is that when friends of the lady are ushered into the room for the first time their first exclamation invariably is, "How exquisite!" and their second, "Why it looks just like you!" Which, of course, is the highest possible compliment that could be paid to the room.

I know of another charming bedroom built around the personality of a woman whose color preference was blue; particularly the pastel tints, like turquoise and sapphire.

In this instance it was impossible to incorporate the desired color into the walls, for the room in question was lighted by north windows only, so that the light was cold. To put a bluish hue into the walls would make the room so bleak and cheerless that no amount of warm colors in the furnishings would serve to make it habitable. So the first step toward furnishing that

room was to warm the light; the way to do that is to cheer up the large light reflecting surfaces—the walls and ceiling—by using sunshine color in them and in the glass curtains through which the light must pass. Yellow is the sunshine color; any tint or shade of it, from cream to light tan, will brighten up a cold or dark looking room. The exact tint selected was peach, because it is the opposite or complementary of turquoise, the dominant hue of the room. The outline below shows how the colors were distributed and the textures that were used in that north bedroom.

Walls and Woodwork: Peach (walls paneled, using wood mouldings).

Floor: Stained grayish brown.

Rug: Chinese blue.

Draperies: Turquoise, lined and banded with apricot. (Taffeta, silk rep or mercerized poplin.)

Curtains: Peach colored gauze or silk.

Bed Covers: Ruffled bed covers in turquoise with apricot bandings.

Furniture: Painted in soft old ivory with dull gold striping and medallions in green, rose and gold. (French walnut also effective.)

Upholstery: Solid colors in turquoise and apricot. One chair in apricot damask.

Lamp and Lighting Fixture Shades: Apricot silk.

In addition there was a tall three-paneled, decorative screen, painted in turquoise with decorations in apricot and the blue of the rug.

This provides plenty of blue, as you see, to dominate the scheme, the blue in the rug being deep and decided; yet the room is one of the most cheerful I have ever seen. And if color and texture and form can be combined so as to reveal human personality there is no question that they produced that effect in the furnishing and decorating of this bedroom.

Unfortunately for most of us the more exquisite hues are seldom found in any but the high-priced materials (yellow being the conspicuous exception). This makes this scheme somewhat harder to work out than many others. Yet this same result

can be secured by substituting a wallpaper with a peach-colored background and a very little blue and mauve in the pattern in place of the more expensive paneled wall; mercerized poplin for the taffeta in the draperies and bedspread; sunfast cotton damask for the silk damask chair covering and an Axminster rug of Chinese blue for the Chinese Oriental rug.

An unusual scheme of color and furnishing for a north guest room is something that will appeal to many home-makers, both because it has in it much of a holiday mood and because it can be executed in materials that are to be found nearly everywhere and at small expense.

Walls: Fine satin striped paper in two tones of soft yellow.

Woodwork and Ceiling: A tint lighter.

Floor: Black or grayish brown. (Black the more effective.)

Rug: Dark gray with small geometrical cross-hatch figure in black. (Can be found in Axminster and Wilton weaves.)

Draperies: Chintz in quaint design in yellow, red-violet (mulberry) and black on a white ground with three-inch ruffle of mulberry taffeta.

Curtains: Ecru or gold in marquissette or voile or scrim.

Furniture: Four-poster bed with dresser, bedside table and hanging bookshelves in black with decorations in yellow and red-violet. Ladder-back chair same as bed with cushion pad in red-violet. New England candle table (or desk or writing table) in red-orange. Rocker or slipper chair with ruffled slip cover of chintz.

Lamp Shades: Yellow or mulberry with black edging.

The apple-green, pink and white arrangement and the one in turquoise, peach and apricot outlined above, reveal feminine qualities in a marked degree. The black, mulberry and yellow scheme of the guest room just described might be used to express either feminine or masculine traits, depending on the texture of the materials used; but here is one which in color and materials unmistakably is intended for the comfort and satisfaction of a man. The colors are black, orange and green.

Walls: Tan and black striped wallpaper.

Woodwork: Stained a walnut brown.

Floor: Stained a darker tone of brown.

Rug: Deep tan with black border.

Draperies: Block linen (or heavy weight cretonne) in orange, black and green on a tan colored ground; or, if preferred, a striped sunfast mixed weave in the same colors, using the latter material for the bedspread in either case.

Curtains: Eceru net.

Furniture: Brown mahogany or walnut.

Upholstery: Lounging chair in black and yellow pin stripe velour or mohair friezé.

Shades (Lamp): Tan with orange, green and black line decorations.

I have seen these four bedrooms and know they are both beautiful to look at and pleasant to live in and they fairly illustrate a workable method for getting color and character into bedrooms.

FURNISHING THE BEDROOM

Of course the most important piece of furniture in a bedroom, considered from the standpoint of comfort, is a bed with good quality springs and mattress. A bed which sags down hammock-like in the middle is anathema. It destroys sleep and threatens its occupant with curvature of the spine. No amount of lovely trappings can possibly make such a bed other than a menace and a delusion. Under no conditions should such a bed ever be put in a guest room.

Besides the bed there must be a chest of drawers and a bureau or dressing table—not necessarily both—a bedside table for the reading light and books and an easy chair. These are the necessary furnishings.

A low "slipper-chair" at the foot of the bed will be appreciated by any woman, especially if she be inclined to stoutness; and a chaise lounge or couch of some kind on which to stretch out for a few minutes during the day is nearly as essential as is the bed for night repose. A well equipped desk or writing table and a shelf of books in a guest room is evidence of thoughtful courtesy on part of the hostess and really should be included in the list of furnishings for any bedroom large enough to accommodate them.

One way to earn the profound gratitude of a man is to furnish his bedroom with a lounging chair and an adequate and properly equipped place to hang his clothes. A chifforobe with its drawers on one side and a clothes hanging space on the other is a piece made to order for this purpose.

No bedroom which is used as a dressing room can be said to be really furnished unless the lighting fixtures are placed so that strong, direct illumination falls on the user of the dressing table and mirror. Nor is such a bedroom properly equipped without a full length mirror, conveniently placed, set in a door or in the wall itself.

GIRL'S ROOM

A low four-poster mahogany or walnut bed with bureau or dressing table is a very suitable type of furniture for a girl's room. An iron bed, appropriately painted, with dressing table and chest of drawers to match, may be made quite attractive also. An expedient for disguising inartistic decorations or structure of an iron bed is a chintz slip cover made to fit over the head and foot and matching it in the bedspread.

If the room is to serve in the capacity of both bedroom and sitting room, a day-bed with a chintz slip cover and bright joyous cushions will be more pleasing and useful for day use than an ordinary bed and fully as efficient for sleeping purposes. A writing table or desk, built-in cupboards and bookshelves, a decorative screen and a small tea table are valuable adjuncts in imparting a liveable aspect to such a room.

BOY'S ROOM

Oak furniture of the strongest construction—not light, but dark stained, with leather cushions, is best fitted to withstand the assaults of growing boys. In buying new furniture it is not necessary to confine the choice to the Craftsman and Mission type; the more decorative Jacobean or William and Mary types will be as serviceable and much to be preferred as educators of taste than the first named.

The walls should be papered in a neutral tone or tan, but with plenty of color in the pattern, and the floor and woodwork, if

stained to match the dark oak furniture will be good looking and practical. In addition to the bed there should be a couch with a spread of durable material like denim or armure and pillows covered with mercerized sunfast weave in brilliant stripes and solid colors. Try red-orange as the dominant hue. A linen rug will be the most serviceable of any and can be had in a majority of colors and color mixtures.

There should be one easy chair at least and two or three of the Windsor type; a substantial reading table with a reading lamp shaded with a colorful parchment shade, and if the room is large enough, give him a desk—one as much like a man's as possible. Instead of window shades and sash curtains, hang draw curtains made of striped sunfast (similar to one of the cushions) at the windows.

In addition to a chest of drawers (with a mirror on it) there should be built-in cabinets or lockers for the thousand and one things necessary to a boy's happiness, but part of which it is better to keep under cover, if possible. One or two—or more—good color prints should grace the walls, decorative enough to hold their own with the boxing gloves, tennis rackets, and school pennants that are sure to find a conspicuous abiding place there. If you have a room with an outside entrance of its own for the boy's use you are fortunate indeed, for a room such as I have described will not only be a home anchorage for your lad, but inevitably a rendezvous for his companions. In the chapter on color a color scheme for a boy's room is given which may be suggestive of others.

CHAPTER XVIII

THE SUNROOM

The newest addition to the equipment of the home is the modern sunroom—a room that proclaims to the world a growing love for the out of doors and an earnest desire to incorporate some of its colorfulness, graciousness and beauty into our home life. This out-door living room may consist of a spacious, lofty-ceilinged apartment, enclosed with glass and floored with costly tiles or marble, or it may be simply the porch, glassed-in, dressed up and furnished with a few pieces of reed furniture. In either case it is a room in which more and more of the family life is spent and on which ever increasing thought is manifested towards securing comfort and beauty in its furnishings.

Comfort is the first requisite of a sunroom. It is an out-of-doors living room and comfort is the characteristic quality of every living room. The furnishings needed to supply this attribute are such familiar things as easy chairs with good cushions and springs, a couch long enough to stretch out on—either day-enport, chaise longue, day-bed or couch—well placed tables and smoking stands, convenient shaded reading lights, book and magazine racks, writing desk or table and adequate heating facilities for winter occupancy.

Color is the second characteristic of the sunroom. This is so intimately connected with the joyous, flashing, brilliancy of nature's colors and lighting, that it not only permits but demands the use of richer, gayer, more vibrant color in its furnishings than any other room. The very background of the room—the walls (often of brick), and the floors of tile, brick, marble or concrete—embody a colorfulness and a decorative quality that demand a corresponding degree of color and decoration in the fur-

nishings. The following list of furnishings which are appropriate for the sunroom will illustrate the wealth of color resources available for sunroom decoration:

Painted Walls and Woodwork.

Floors of tile, marble, brick, concrete, painted wood or linoleum in tile effect.

Furniture: Reed, fiber, willow, rattan, iron and painted wood.

Rugs: Grass, rush, linen.

Draperies: Stripes in sunfast materials; block linen or cretonne in bold patterns and brilliant colors.

Shades: Striped crepe mohair, glazed chintz, Austrian cloth.

Curtains: Semi-transparent, sunfast casement cloth in colors.

Awnings: Solid colors or stripes.

Upholstery: In patterned materials, stripes and solid colors; extra cushions in contrasting colors.

Lamps: Iron or decorated wood standards for floor lamps; iron, wood or pottery for table lamps.

Lamp Shades: Parchment paper or silk, decorated in the colors of the room.

Lighting Fixtures: Ceiling fixtures in the form of hanging baskets with the light bulbs concealed in artificial vines; iron lanterns, inverted Japanese umbrellas (in high-ceilinged rooms) or hanging baskets lined with silk. Wall brackets may be of wrought iron or painted wood; they may take the form of wall baskets.

Shades: May be of painted paper, rectangular, cup shape or cut out and painted to resemble bouquets of flowers.

Bird cages and hanging flower bowls of brass, copper or basket weave.

French and Italian pottery in characteristic colorings of blue and green, yellow and orange; Austrian and Czecho-Slovakian lemonade sets; American, English, Japanese and Chinese tea sets.

Lattice and trellis work—wall fountains, fern stands, tripod iron corner stands for vines and flowers.

What an invitation to a lavish use of color is contained in the very names of the objects just enumerated! And what an opportunity to achieve a wild scrambling of unrelated colors!



Plate 59.—A Colorful Sunroom in Green, Red and Black. The Walls Are Antique Green; Draperies, Sunfast in Stripes of Red, Green and Tan; Floor, Red Tiles; Rug, Green Linen; Furniture, Black Upholstered in Green, Red and Black

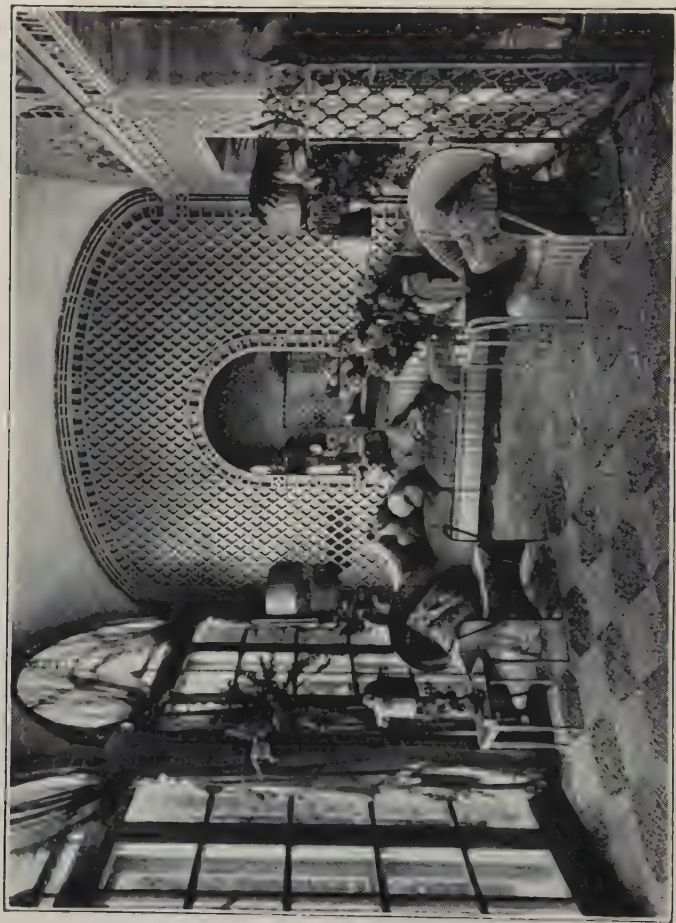


Plate 60.—A Sunroom of Great Distinction. The Trellis Work Is Beautiful in Its Design and Cleverly Handled So as to Form a Frame for the Mirror

The only way to avoid disaster is to handle sunroom colors in exactly the same way as in the living room; i. e., by following a plan or scheme in which one color dominates, with two or three other colors supplying accent and variety.

The following description of a colorful sunroom illustrates the method to be employed.

Colors: Blue-Green—Red-Orange—Black.

Walls: Tapestry brick, red shades predominating, with vines on green lattice work.

Floor: Dull red tiles with black mortar joints.

Rug: Linen rug in small black and green checkers.

Draperies: Side draperies to floor of blue-green mercerized sunfast weave; valance of black finished with a wood bead fringe in green, Chinese red, blue and tan. Tie-backs same as valance.

Window Shades: Striped sunfast crepe mohair with tassel of six strands of wood beads to match valance fringe.

Furniture: Painted black with line decorations in apple-green and gold.

Upholstery: Day-bed and one chair covered in heavy black twill with Jacobean floral pattern in green, rose, red-violet and old French blue. One chair upholstered in solid green, one in red-orange, one in old-blue.

Lamps: Table lamp base, black pottery; shade black parchment with medallions of quaint, old fashioned roses joined together by lines of apple-green. Floor lamp—black and gold wooden standard; pumpkin colored silk shade finished top and bottom with one-inch black satin bias edging and embellished with a five-inch fringe of wooden beads to match valance fringe.

Cushions: On day-bed, solid colors of green, red-orange, French blue, gold and black.

Accessories: Ferns in and on stands. Black reed hanging baskets adorned with tassels and filled with morning glories in red-violet and pink with green foliage.

Another effective sunroom color scheme is purple, yellow and green; the basket of purple morning glories, included in the sunroom described above, furnishes the motif. The purple flow-

ers and green foliage against a dull, yellow wall would be decorative in the highest degree. The colors could be carried out in all the furnishings as in the above scheme.

The Effect.—The colors of this blue-green, red-orange and black sunroom are so skillfully blended and keyed that they produce an effect of complete harmony. Yet with all the lively color and opulence of decoration the room is filled with a sense of homelike comfort, due to the manifest comfortableness of the easy chairs, the arrangement of the furniture, in chair, table and lamp groups, the presence of books and magazines, the well appointed desk and the soft cushioned day-bed. Friends like to drop in of an evening—and they do. The room with its greenery and its luxurious color is an ideal place for afternoon gatherings; there is a low table in one corner, which, with its array of dainty tea things dispenses an atmosphere of intimate and friendly hospitality that cannot be resisted.

To breakfast in this gay colorful place would be to start the day right, and no room could be more delightful as a summer dining room. In planning the new house why not place the sunroom so that one end is conveniently near the kitchen; but avoiding the all too common mistake of permitting the sunroom to shut off the sunshine and light from the living room.

Another and all-important consideration is easy control of the windows. In-swinging casements project into the room and disrupt furniture arrangement; but there are two practical types—the out-swinging window and a kind that runs in a groove at the top and bottom and fold up like an accordion. Using the latter type the entire end of the room may be thrown open at once, or closed as desired. For the out-swinging casement there are practical adjusters that hold the window in position when open. The screens will be on the inside, of course, and to permit of easy access to the window adjusters, they should be hinged at the top, or better, made to roll up and down like a shade. The best adjuster, however, can be manipulated without moving the screen.

WINDOW TREATMENT THE PARAMOUNT ISSUE

The walls of the sunroom, consisting mainly of windows, as they do, make the window and its treatment a paramount issue and a prime source of perplexity. The perplexity vanishes,

however, in the face of this commonsense question, "Just what do you want curtains or draperies to do for your windows?" Suggestions for curtaining sunroom windows will be found in the chapter "Curtaining the Window."

EFFECTIVENESS WITH ECONOMY

If a marble, tile or concrete floor is too expensive, there are bold tile designs in linoleum that are astonishingly effective. An old floor can be beautified by a handy man, a can of paint, a paint brush and a good idea. Visualize, for example, a green rug of grass or linen, surrounded by a floor border of black. Nondescript tables, desk and chairs can be transformed by the magic of paint into objects of interest and usefulness for the sunroom. Think of a black iron lamp standard painted green, red-orange or blue to form a color accent. Lattice work made of painted laths can easily be constructed by home talent. Vines, ferns and plants are as cheap as they are decorative and appropriate. The sunroom is an out-of-doors living room. Put into it the color, the freshness, the very breath of the out of doors as its chief decoration and supreme attraction.

CHAPTER XIX

THE ONE WOMAN-POWER KITCHEN

In the One Woman-Power Kitchen who is the Woman? The Mistress of the house, of course. Which means that the kitchen should be made so comfortable, arranged so conveniently and equipped so efficiently that this woman, who must be wife, companion, mother, teacher, seamstress, cook, marketer, sock-darner, floor-sweeper, waitress, budget maker and all-round home-maker, shall not only have time and energy for all these arduous home duties, but for social, religious, cultural and civic interests, as well.

"Comfortable," "Convenient," "Efficient"; these are the three qualifications of a successful One Woman-Power Kitchen. Yet with all the articles published in scores of periodicals on the subject, how many kitchens have you ever been in that possessed even two of them? Consider what is implied in that one word comfortable, for instance. First of all, coolness in summer and proper ventilation. There can be no comfort in a room which is a combination of blast furnace and Turkish bath.

To insure a fair degree of coolness in summer there should be cross ventilation in every kitchen—windows on two sides. A kitchen embedded in a house with windows on one side only is a crime against its occupant. In addition to the windows, every kitchen should be equipped with an electrical exhaust fan set high in the wall to drive out odors and the heated air that rises to the ceiling. These ventilating fans really are inexpensive—costing as little as \$32, and it is high time that they ranked with running water and gas as kitchen necessities.

"Comfortable" means also a floor easy to stand on, and a chair or stool handy to sit on. Probably the best inexpensive

floor covering for kitchens, in the long run, is a good quality of inlaid linoleum. A small rubber mat laid before the sink or cabinet will be a godsend to tired feet. Comfort relates to the eye as well as the body. To be truly comfortable, the kitchen

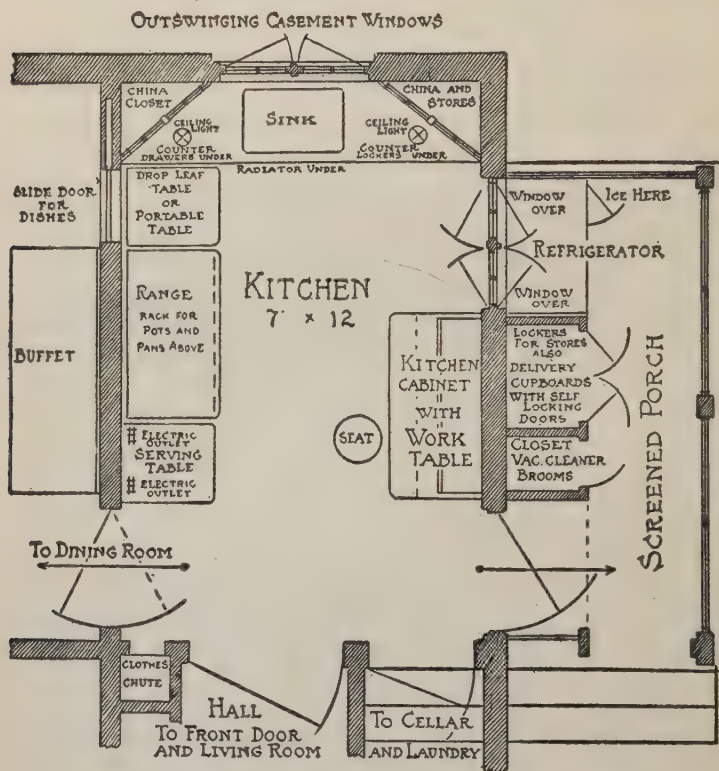


Plate 61.—Floor Plan of the One Woman-Power Kitchen

should be beautiful. How depressing ugly or commonplace surroundings are! If the mistress of the home is to spend several hours out of every day in the kitchen, that room should be as cheerful, colorful and attractive as any room in the house.

Let me paint for you a word-picture of a kitchen I recently

saw—one so full of gay cheerfulness in its color that even a hireling would love to work in it. The walls are a warm, creamy gray; the floor is linoleum in a gray and black tile pattern. The range and kitchen cabinet are white and blue—that pretty blue now to be found in kitchen equipment. (The dull blue—not the strong, deep color.) The shelves and cupboards are painted like the walls, a warm creamy gray, while for brighter colors there are the blue and white gingham curtains edged with a two-inch band of orange; the stool is black and orange, and the tops of the counters and drop-leaf tables are black. On the window

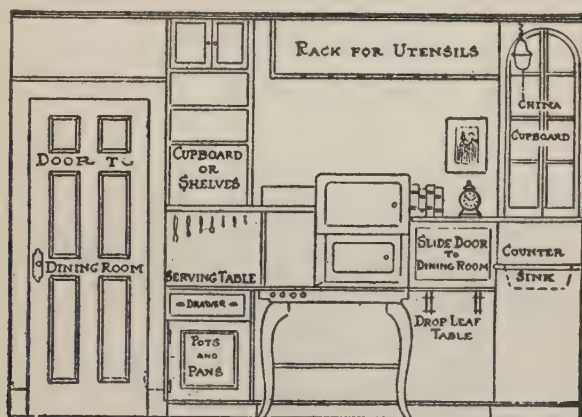


Plate 62.—West Elevation

shelf is a pot of greenery, and a little row of cook-books on another shelf adds a dash of color in their bindings. There is a gay colored Japanese print on one of the few unoccupied wall spaces and a joyous array of colors in a row of tea canisters which are used as containers for small bulk groceries.

Isn't this a more liveable, comfortable kitchen than the white tile laboratories now in vogue, or the drab grays and dull browns of the kitchens of yesterday? Everyone who sees this kitchen exclaims as I did, "What a charming place to work in!" So much for comfort. Ventilation, coolness in summer, easy floors,

a convenient chair or stool to sit on, and last, but not least—beauty.

Now for the second qualification, convenience. Take a good look at the floor plan and sketches of side elevations shown here. Reflect that the room is only seven feet wide by twelve feet long—measuring clear to the cellar door—and that the actual working space is only seven by nine; making this One Woman-Power Kitchen a study in compactness. Standing in the middle of the floor our “One Woman” can reach everything in one or two steps—sink, refrigerator, range, kitchen cabinet, garbage con-

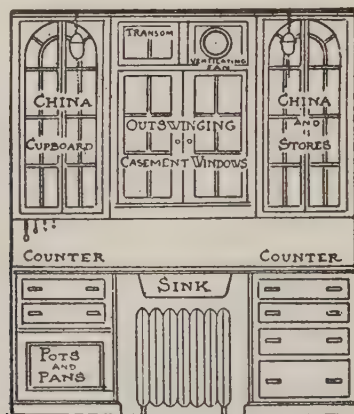


Plate 63.—North Elevation

tainer and cupboards. And the space is almost wholly walled-in by shelves, cupboards and lockers. Of course these cupboards which are too high for easy reach would be used for things needed only occasionally.

Every woman who studies this plan will wholly approve of the location of the refrigerator; most of it is outside in the porch, where the icing is done; but the doors open into the kitchen just between the sink on one side and the kitchen cabinet on the other. Think of all the steps usually taken in trotting out to the porch or pantry for refrigerator supplies! Many

of the stores are kept in the corner cabinet next to the sink and in the kitchen cabinet itself.

The location of the range, too, has been chosen to reduce mileage, being close to the dining room door, as it should be. The serving table next to it is small but in itself is a notable convenience, and its efficiency is multiplied in value by using the space beneath as a locker for kitchen utensils. All of which, you will observe, facilitates every operation concerned with the preparation, cooking and serving of the food; steps and labor are reduced to a minimum.

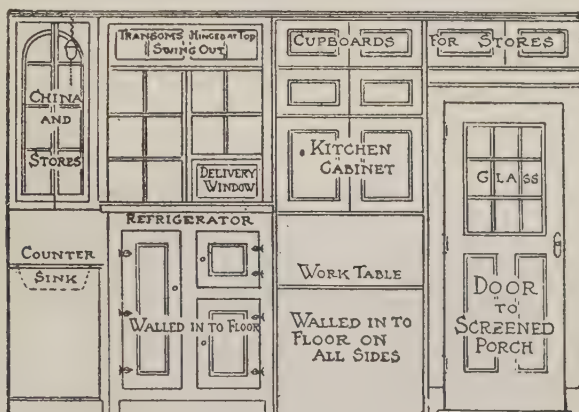


Plate 64.—East Elevation

Then, when it comes time to clear the table and return the dishes to the kitchen to be washed, instead of "rounding the horn" through the doorway and carrying them all the way to the kitchen sink, they are merely pushed through the handy slide door in the wall and on to the table right next to the sink. Here the garbage is scraped into a small can or bucket, which is later emptied into the garbage container outside. (And, by the way, a garbage can, white enameled, with a foot lever for raising the lid is a back-saving device which will be appreciated by anyone carrying a two-handed load.) Then the dishes are washed and as they are dried are placed at once in the cupboard just over the sink table; or, better, they are placed in a dish washer and

after being automatically washed and dried are left there till required for use at the next meal.

Efficiency is the third kitchen requisite. That, of course, relates to the equipment. But in discussing convenience I have mentioned several items that have to do with the proper equipment of kitchens. The kitchen cabinet, with its orderly compactness, is undoubtedly an essential in the modern kitchen; so, too, should be a garbage incinerator; and in the very near future there will be added a refrigerating machine to supplant the ice-box.

The built-in shelves and lockers beneath the sink table, the china closet above it, the rack over the range for pots and pans, the serving table next to the range—even the out-swinging casement windows—are all part of the efficiency equipment that makes “convenience” possible.

I must not forget the electrical equipment, particularly the most familiar and conventional feature of it—the lighting. One favorite indoor sport of house planners hitherto seems to have been to so light the kitchen that wherever the cook stands she throws a shadow on her work. The best way to accomplish this result is to light the kitchen with one fixture alone, and this one placed with mathematical exactness in the center of the ceiling.

In our One Woman-Power Kitchen you will note that we have side-stepped this familiar blunder by installing two ceiling lights about three feet away from the end wall and on the opposite sides of it, so that the sink, range and cabinet are all flooded with light.

In larger kitchens it would be better to have one central ceiling fixture for general illumination, and separate wall fixtures directly over the sink, work-table and range.

In the One Woman-Power Kitchen there is space for but one servant or helper—the modern servant—electricity. And since this is true, the One Woman, even though the family income is limited, should be given the most generous allowance for electrical equipment.

The vacuum cleaner, of course, is part of all modern household furnishings; so, too, the electric toaster and grill, the percolator and the waffle iron (for use at the breakfast table); likewise the electric iron and washing machine. Beside these accepted labor saving devices I would urge some type of dish

washer for use in households numbering three or more persons.

Now let us turn our attention to the sink; the bottom of it is thirty-five inches from the floor, which height has been demonstrated to be most convenient for persons ranging in height from five feet two inches to five feet six inches. There is comfort in this piece of equipment as well as convenience. A drain-board flanks the sink on both sides, which arrangement is so obvious in its convenience that even a manufacturer of household devices, one would imagine, would recognize its advantages and incorporate it into his product. But the fact is, that notwithstanding the barrels of printer's ink which have been devoted to the subject of the superiority of the two-way drain-board, most sinks shown in the market are the old-fashioned, deficient, single drain-board variety.

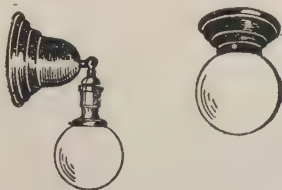


Plate 65.—Kitchen Lighting Fixtures

Right here is the place to speak of one feature of this One Woman-Power Kitchen which cannot fail to delight every housekeeper who has spent back-breaking hours in chasing dust and dirt to its ultimate hiding place, which is always under the heaviest piece of furniture available or on top of the most inaccessible shelf; it is the walling-in of cupboards and cabinets, not only to the ceiling, but also to the floor. The kitchen cabinet, refrigerator, sink-table (except central portion) and serving table are thus walled-in, which not only eliminates lairs for dust, but at the same time reduces the area of floor space to be swept and scrubbed. I would recommend that the space under the lower shelf beneath the range be treated in the same fashion.

Mention should be made of the devices for opening, closing and locking the out-swinging casement windows without disturbing the screen—an added efficiency feature.

By far the best walls for kitchens, as everyone knows, are of tile; but if tiling is too expensive for this One Woman-Power Kitchen, the best substitute, in my opinion, is paint—white lead and oil—four coats, the final coat to be an enamel finish in a flat tone, not gloss. Thus finished, the walls are durable, hygienic and washable, and being a warm gray in color rather than white, they do not demand too frequent applications of the sponge and scrub rag. A third wall finish for kitchen walls, and by some preferred to anything else, is a washable oil-cloth-like fabric, applied to the wall like wallpaper.

Mine is not a perfect kitchen, doubtless; but it embodies suggestions made by many intelligent women, and one woman I know says "It is good!" What more can one ask?

CHAPTER XX

USING COMMON-SENSE PRINCIPLES IN LIGHTING THE HOUSE

Common-sense is the determining factor in the lighting of the home as in every other phase of home decorating and furnishing—just plain, rare, *uncommon* sense. In every room and every part of every room where light is demanded the first question to ask and answer is, “What is the light for?” “What purpose is it to serve?” And the problem will be solved at once—or at least a new light will be thrown upon it.

Right here at the outset let me offer two common-sense principles that should govern in lighting a home and which I feel sure will appeal to every reader. The first is—a flood of light should illumine the work; and the second is—no glare should smite the eye. Both of these principles, you will note, insure that fundamental element in the home comfort. How disconcerting it is to face a strong light! How trying it is and ruinous to the eyesight to read or sew, or do work of any sort under an inadequate light. So with these principles to guide—“a flood of light on the work” and “no light in the eyes”—let us begin with the service part of the house, which is, of course, the kitchen, pantries (if any), closets, halls, bathrooms and basement.

If, as someone has said, the living room is the soul of the house, the kitchen should be its stomach. Everyone knows how greatly spiritual vigor is influenced by a soundly functioning digestive tract. So, to insure harmony in the living room and dining room, let us create efficiency in the kitchen. And there is no more important factor in kitchen efficiency than adequate lighting.

An overhead central fixture—close to the ceiling—will provide general illumination; but wall lights should also be installed to

provide a direct light on (1) the sink; (2) the range; (3) the kitchen cabinet and work table; and (4) the refrigerator, making sure that when the refrigerator door is open it will not swing into the light and cast a deep shadow into the interior. All this does not necessarily require four separate lights, for often one of the fixtures can be so placed as to light two or more of the above mentioned stations. In the "One Woman-Power Kitchen," described in Chapter XIX, two such fixtures supplied light for all the working centers.

As for the fixtures themselves, the simpler they are the better. The kitchen is a workshop; esthetic conditions are secondary.



Plate 66



Plate 67



Plate 68



Plate 69

Plate 66.—A Well Designed Hall Lantern

Plate 67.—A Ceiling Fixture for a Bedroom

Plate 68.—A Charming Design for a Bedroom Wall Fixture

Plate 69.—A Simple, Attractive Dining Room Fixture

In the accompanying illustrations ceiling and wall fixtures are shown that are admirably adapted to throw "a flood of light on the work."

"All closets to be well lighted" is a legend that should appear in all house plans. A dark closet is a time and patience waster.

The front hall comes next. Too often it is cheerless and gloomy, suggestive of an undertaker's establishment. Really the hall, while preserving an air of semi-formality, should be cheerful, well lighted and hospitable in appearance. I like the hall lantern which, fortunately, is now in vogue. The illustration, Plate 66, shows an attractive fixture for use in modest homes, and the designs range from the simple Colonial pattern,

on through the decorative fantasies of the French periods, to the more massive and ornate creations of the Italian Renaissance. A moderate light, rather a dim glimmer or a brilliant glare, is the logical light for the front hall.

BEDROOMS

Bedrooms demand general illumination, which is best provided by a central ceiling light and in addition, special localized light for use at the dressing-table mirror. The ceiling fixture, here as well as in the kitchen, should be as high above the eye level as possible. The ceiling light may be of the indirect type, or veiled by an inclosing silk shade; but the light at the dressing mirror should be direct, unveiled, and the fixtures so placed or suspended that whoever stands or sits before it receives a flood of light. In addition to, or in place of, the ceiling light, wall bracket lights are always suitable and are quite generally used. Rose colored shades, yellow or amber, are all suitable for bedrooms, and color harmony can be achieved by having all the shades of the same color and material. A light on a table near the head of the bed is a useful and convenient feature of bedroom furnishings.

THE DINING ROOM

I come now to the dining room and its lighting. What a succession of experiments it has witnessed! Most of us have memories of a time when the dining room in every apartment was overwhelmed by a huge leaded-glass dome suspended like a menace of impending doom over the dining room table; and all decorated in ghastly tones of Tuscan red and chrome green.

After the dome went out the shower came in. No dining room was decently equipped without a cluster of bell-shaped glasses, suspended above the dining room table and sustained by a chain massive enough to hold up Brooklyn Bridge. Then followed an epidemic of inverted alabaster bowls which threw the light against the ceiling to be reflected down into the room, throwing the room out of tonal balance. Now the inverted bowl is on its way to join the dome and shower in the limbo of more or less futile experiments of illumination.

But throughout all these years in many homes of good taste one type of lighting for the dining room persisted and survived: The old-fashioned candle in its crystal, silver, or brass candlestick still holds its own as the producer of the mellowest, friendliest and most cheerful illumination yet devised for lighting the table and the faces of those gathered around it. Of course the candle light should be reinforced by wall bracket lights, each one shielded from the eyes, however, by means of silk, paper or parchment shades or shields.

But if candle lighting seems too cumbrous a system—and to this “press the button” generation, lighting a match may seem a laborious undertaking—why you’ll have to install an overhead light to be used in conjunction with the wall sconces. In that case the most beautiful and suitable sort of fixture is the old-fashioned chandelier with upstanding electric candles; of these latter there may be four or six or more, depending on the size of the room. In every case the bulbs should be shielded from the eyes by means of individual cap shades of the same material and color as the wall sconce shield.

Silver fixtures are very generally used in dining rooms, but fixtures in Colonial brass or pewter, antique gold or enamel finish are in good taste, as well. Four two-candle wall fixtures in conjunction with table candles or a ceiling fixture are sufficient to light dining rooms of medium size; two above the serving table (which requires a good light) and the other two on the opposite wall to secure formal balance.

THE LIVING ROOM

Next comes the living room. How should it be lighted to serve the needs of every member of the household? A few days ago I visited a home to diagnose a living room which the mistress of the house declared was incurably ill. When I arrived—at dusk—the lights were lit and the trouble was clearly manifest. The room was a blaze of light from chandeliers, wall fixtures and reading lamps—and every light unshaded!

Now, as I have often reiterated in preceding chapters, the first principle governing the furnishing of a living room is comfort first. Every naked light in that room was a direct violation of that principle. Whoever came into that room must do so at the expense of comfort.

Then, too, there was no light and shade—only light. No quiet shadows on the walls, no twilight-y effects in corners or under the tables; and therefore no repose, no poetry, no beauty. The effect was like that of the sudden blare of a brass band. No wonder that poor woman thought something was wrong with the room. It wasn't the fault of the furniture, the rugs, the hangings, nor the walls—all in good taste enough—but of the lighting.

A few evenings later I saw that room again. The ceiling light with its forest of staring bulbs was gone; for in this case, fortunately, "father" was not one of the great multitude of men who, on returning home in the evening, invariably push every electric light button in sight and exclaim "let there be

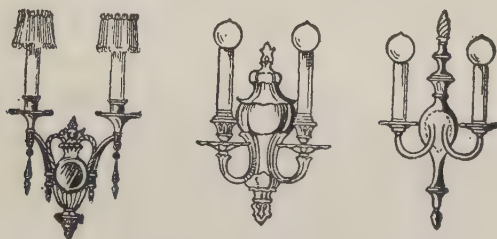


Plate 70.—Three Wall Fixtures of Good Design, Suitable for Use in Living Rooms, Dining Rooms and Libraries

light." The wall lights, toned by parchment shields of deep amber, filled the entire room with a soft, quiet, gracious light, revealing each article in it, but softening colors and outlines in a most agreeable fashion. Here and there were warm, glowing radiances cast by reading lamps—one beside the fireside chair, one at the piano and two on tables. These providing the needed light for reading, sewing, etc. The room was absolutely transformed! No one could recognize it for the jazz calamity I saw on my first visit. All the poor room had lacked was sensible lighting.

Ceiling lights in living rooms have "gone out"—this in a two-fold sense. You don't see them any more in the better type of newly built houses. Why? Is it just a fad? I think not. For once a prevailing fashion is based on a common-sense prin-

ciple. Overhead direct lighting is hard on the eyes; indirect or cove lighting illumines the ceilings instead of the objects in the room itself and destroys the delicate balance of values that should exist between floor, wall and ceiling. The sensible lighting, the comfortable lighting, the most charming lighting for the living room, then, is that which comes from side wall lights (well shaded) for general illumination, and shaded reading lamps for special purposes.

I need not elaborate on the convenience and comfort afforded by push buttons beside entrance doors of all rooms. This is an elementary consideration. But I do want to emphasize the importance when building a home of providing funds sufficient to purchase lighting fixtures that shall be decorative assets rather than liabilities. Cheap looking fixtures may ruin the appearance of a room—and this too often happens.

CHAPTER XXI

THE LAMP THAT MAKES OR MARS

Let me introduce this chapter by a quotation from Henry L. Mencken, which is perhaps the most poetic and moving eulogy ever bestowed on an object of household use

"One of the most beautiful of all things is a beautiful lamp. Nothing in the world, save it be music, can so soothe and set a-dream the mood of mortal man. The past and all the present and some of the future are encompassed in its soft, persuasive glow. It is the symbol of love, of home, of wistful and vagrant fancy, of all the hopes and despairs of one's life on earth. God made the sun and moon and stars, but man, His child, out of necessity made for himself the lamplight as a beacon and a haven for the innermost secrets of his heart of hearts."

I think it is well that sometimes one who is dealing with such material things as rugs, wallpaper, furniture, window hangings, pictures, lighting fixtures and lamps should get a glimpse of the spiritual potentialities wrapped up in these objects that go so far toward making a home a place of bodily comfort, mental stimulus and spiritual refreshment.

Everything that goes into the furnishing of the home *should* be beautiful, but the lamp most of all. A misshapen, tawdry, flashy, bedizened and useless lamp seems almost as much of a tragedy as a human derelict. The lamp means so much in the furnishing, decorating and equipping of a room. More than any other object it is the thing that makes or mars an interior. The discouraging thing to contemplate is that more often than not the lamp which should be the final magic touch of grace and beauty is the one disturbing element of vulgarity and ugliness. Probably three out of four of the lamps which people buy and thrust into their homes are ugly and inefficient.

For this reason I believe it is well worth while to formulate some principles in the light of which anyone with eyes in his head can recognize a good lamp when he sees one—and avoid a bad one.

A lamp is primarily for use—it should be beautiful, but it *must* be useful or it is a failure. Our standard of measure therefore is our now familiar “yard-stick of suitability” and this is the manner of using it. We first ask “What is a lamp for?—a lamp for the reading table, for instance.” The obvious answer is “A lamp for a reading table has four main uses or functions: first, it ought to throw the light where it is needed;



Plate 71

A Good Example
of All That
a Reading Lamp
Should Not Be



Plate 72

A Good
Reading Lamp

second, it should be a reflector of the light; third, it should shield the eyes from the glare; and, fourth, it should play a part in the decorative scheme of the room.”

Look at the reading lamp in Plate 71. Is it in good taste? No! How do I know? It is not suitable for a reading lamp. In the first place the shade constricts the light; it is too barrel-shaped for a reading lamp; it would be better, perhaps, in a bedroom. Second, it is not a good reflector—as the color of the lining is blue, which eats up the light instead of reflecting it. (This would be equally true were the lining red or green or purple or black.) Third, the material of the shade is too trans-

parent to shield the eyes; and, fourth, the color of the shade conflicts with the color scheme of the room; and also casts a bluish tinge over the faces of all near it. From the standpoint of suitability this lamp is a failure. Consequently it is not in good taste. This would be true if it failed in any one of its four functions.

But that is not all; there is one aspect of suitability which has not been considered, but which enters into the selection of every object of use—a hat, a gown, a window drapery or an automobile—simplicity. Simplicity—an absence of unnecessary parts or ornamentation—is always an attribute of quality.

With this thought in mind let us look again at this lamp. Does it not seem too much overdressed—too fussy? Aren't there too many shapes? Too many panels, inlays, colors, medallions, beads, pendants and "doodads" generally?

Compare it with the lamp in Plate 72. Here is true simplicity—the simplicity of elegance and efficiency. First the outline of the shade—the unbroken circle; nothing can improve on the unbroken circle. Likewise there is a total absence of tassels, panels, broken forms and other useless and dust-catching decorations. Both the standard and shade embody the essence of elegant simplicity.

From the standpoint of suitability also, how completely this second lamp fulfills its functions! How wide the area of light thrown from beneath its ample shade? This is due in equal measure also to the adequate height of the standard—which is just sufficient to secure a proper balance between standard and shade. (And don't overlook the graceful proportions and beautiful turnings and flutings of the standard itself and the wide solid base on which it rests.) A well balanced lamp it is and balance is always an element of beauty.

This lamp, too, adequately shields the reader's eyes from glare; not only by reason of the proper thickness of the shade materials but also because the sockets which hold the electric light bulbs are adjustable—as all such sockets should be—and the lights are pushed well up toward the top of the shade.

Does this lamp fulfill the fourth function of a good lamp also by playing a part in the decorative scheme of the room? Yes, because in color it is quiet and beautiful—a soft sand color with a lining of the same, which is a good light reflector, and an

interlining of deep red-orange. By day the shade is a graceful, charming touch of delicate color and fine proportions. At night it glows "like a beacon," but not like a danger signal.

Compared with the slim elegance, fine proportions, artistic restraint and manifest efficiency of this lamp how crude, ineffective, tawdry and dumpy the first lamp seems!

I have shown you one ugly lamp—that is sufficient. Wherever you go you will see plenty of others nearly or quite as hopeless—weird looking things dressed up like a Christmas tree. But here are several beautiful ones to study and admire. Each one of them, you will find, fulfills the functions of a good lamp. Not many of them have fringe as a decoration, for while a double row of deep silk fringe in the proper color, makes a beautiful side curtain for a shade, it is the most expensive material that enters into its construction.

So, if the home-maker can't afford two rows of heavy silk fringe on her lamp shade, the thing to do is not to have any. There is nothing that more effectively cheapens a lamp than a row of thin stringy fringe either with or without an auxiliary side curtain.

The Empire shape in shades is popular and good looking in every way, whether made of silk or paper. It may be finished at top and bottom in a variety of ways; by a galloon, a puffed banding, a guimp, a decorated cord, a ribbon binding, a moss edging or, if desired, by a narrow fringe. But in this shape of shade the fringe is really superfluous. The sides of the shade are quite deep enough without extra addition and one of the chief advantages of this well proportioned type of shade is that the costly fringe may be eliminated with no sacrifice of beauty or quality.

THE PROPER COLORS FOR SHADES

When lighted the shade should glow with soft, warm color—amber, peach, rose, orange—which are colors of light. This warm hue is in the interlining, which should be of rose or orange, as a rule; while the lining will be of a good light-reflecting color, such as cream or champagne or sand. White is the best light reflector, but it looks cold and bleak. The outside may be any color desired for the decoration of the room. Usually

the outer cover of silk shades is of a rather warmly neutral tone—sand, peach or apricot or soft yellow—sometimes a dull orange; occasionally, when required for an accent by day as well as when lighted, a mulberry or even rose color is permissible.

Green and blue are dangerous because of the disagreeable effects created by these colors in combination with other colors;



(1)



(2)



(3)



(4)

Plate 73.—(1) A Pleated Silk Shade, Empire Design; (2) Chinese Influence in the Shade; (3) A Parchment or Paper Shade with Line Decorations in Delicate Colorings Well Suited to the Carved Italian Base; (4) A Well Designed Metal Lamp with Paper or Parchment Shade

and the rather ghastly quality of light produced. If for reasons of decoration these colors are desirable the outer cover should be opaque enough to prevent the light from shining through.

Paper shades, of course, cannot be lined; they should be stained a warm hue, such as yellow, orange, apricot or soft old rose. Avoid red or deep strong rose as a lining color, either

for silk shades or parchment. It absorbs the light instead of reflecting it and cheapens the appearance of the shade.

Pleated chintz shades are exquisite in color and style and introduce a pleasing touch of decoration in bedrooms or informal living rooms.

When buying a table lamp why not get one with a pottery base, selecting one in the accent color desired for the room? Think of a mulberry shade and an apple-green base. Or an orange

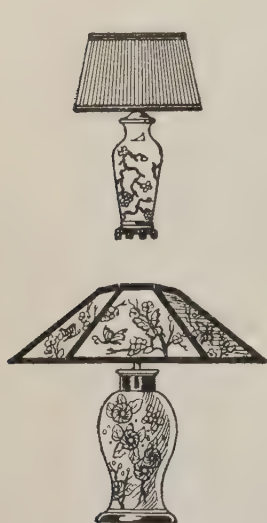


Plate 74



Plate 75

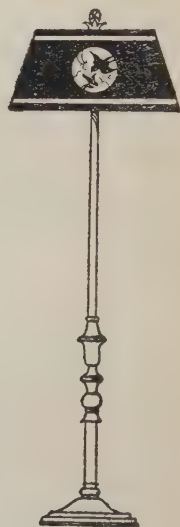


Plate 76

Plate 74.—Two Lamps In Which Chinese and Japanese Influence Is Felt.

Plate 75.—A Well Designed Practical Bridge Lamp.

Plate 76.—Good Design and Balance in a Floor Lamp.

shade and a blue base; or an old rose shade with a green base; or a gold colored shade with any of those or a black base. Or a yellow shade with a lavender or deeper violet base. A Chinese vase in a design of red-orange and blue-green would be charming with a red-orange shade.

I have good news to offer in the fact that nowadays such lamp bases need not be expensive; in fact most of these colors

may be had in pottery suitable in proportions for table lamps and equipped with the customary electrical attachments at prices as low as \$12.50.

White is the least useful of all colors for a lamp base on account of its coldness and because after all, it is not really a color and therefore can add but little to the color content of the room.

If the vase or piece of pottery is not quite high enough for practical utility—and most such vases are not—an inch or more may be added by attaching a teakwood or imitation teakwood stand to the bottom of the vase or jar.

“What is the correct height for the base of a reading lamp?” is an oft repeated question. A practical answer is “The height of the base from the table to the lower edge of the shade should nearly equal the diameter of the shade at its lower edge. This provides for adequate radiation of light. Measured by this test the great majority of table lamps are badly proportioned, being too squat in the base for real practical use.

The present popularity of “bridge lamps” and other floor lamps is well deserved on account of their usefulness and decorative appearance. But the standard should always be of graceful, *slender* proportions; this whether it is for table or floor use and whether it is made of wood or metal. For a lamp base or standard really is a column, whose function is to support—not a piece of marble statuary, but a silk or parchment shade. A thick massive column is out of place and therefore offends the sense of proportion. Fortunately the trend of the commercial product is in the direction of logical proportions and good taste.

CHAPTER XXII

PUTTING INDIVIDUALITY AND HOMELIKENESS INTO A SIX-ROOM FLAT

The living room is 12 x 14 with bay window facing the street, a mantelpiece on one side of the room and folding doors or arch leading to dining room, which is 12 x 12½. A door leading to a hall; two windows are in this room. The bedroom is 8½ x 9½, has one window and small clothes closet. Then kitchen and bath and two other bedrooms; if it is an upper there is an alcove that leads from the living room, but much too small for a bedroom.

This is the problem not only of the many thousands who live in six-room flats, but of millions who live in houses everywhere; particularly houses the rooms of which are small. Homelikeness and individuality! How *few* homes really possess these qualities!

In working out a solution to the problem I shall give most of my consideration to the living room, because it is so much more intricate and difficult to furnish than any of the other rooms of a house. The things we do to that may furnish suggestions for improving the other rooms.

Manifestly the first shortcoming of the living room described in this letter is that it is too small; hence the furniture must not be too large. The furniture selected for small rooms almost always is too massive.

There are five devices for making the living room larger without remodeling it

1. Paper the walls in a light tone—with only a small pattern or none.

2. Paint the woodwork the same color as the paper.

3. Have the sash curtains at the windows as near the color of the walls as possible.

4. Use a mirror—or two mirrors—in the room.

5. Keep the middle of the floor clear of furniture.

Then the furniture—how can we make it look smaller? Dark colors make objects look less conspicuous. Dark upholstery or slip covers will reduce the apparent size of furniture. I don't mean dull or drab upholstery, but dark. The color may and should be rich and interesting and harmonize with the colors of the draperies, rug and other furnishings.

Then arrange the furniture in little groups, with the fireplace

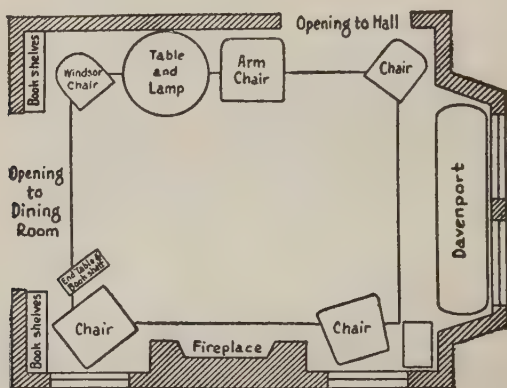


Plate 77.—Floor Plan of the Living Room in a Six-Room Flat

as the common center of interest. If possible each group should contain a chair, a table and a lamp. Consider how this assemblage of related pieces suggests human use. To illustrate this matter of rearrangement I am showing a floor plan (Plate 77) of the room following the description as closely as I can. It is drawn to scale, and the furniture also to the same scale. Note that the center of the room is clear and that the furniture is placed along the walls in three separate groups, and each group facing in toward the fireplace.

The first and most important assemblage is one consisting of the davenport, two chairs, one table and a lamp.

The second is on the wall opposite the fireplace on a seven-foot wall space, between the hall doorway and the dining room opening; this has a gate-leg table, thirty inches in diameter, flanked by a chair on either side and the whole grouping emphasized by the lamp on the table.

The third composition consists of a chair, end-table and bridge lamp. The fact that the end-table thrusts out into the open doorway between the living room and the dining room does not matter. Ample space is left for passageway.

Each of these last two mentioned groups are enriched by two



Plate 78.—Perspective of One Side of the Living Room

pieces of furniture, not included in the list given in the latter—open book shelves. The cost of these is negligible—the man of the house can make them, but their addition to the sense of “homeyness” and individuality is enormous as you will see when you come to study the perspective sketches, Plates 78 and 79.

Observe that the floor space is not crowded; there is a sense of ample space notwithstanding the fact that this small room contains a davenport, five chairs and two tables, beside the two built-in bookcases.

Now take a look at the picture of the gate-leg table grouping. Does it not look homelike and inviting? To me it does; and if you could see the quiet rich colorfulness of the deep rose upholstery of the big chair, the rich blue of the seat cushion in the Windsor chair, the blue-green pottery lamp base, the warm glow of the lamp shade; the blues, blacks, grays, browns, reds, greens of the books in the bookshelves, not forgetting the books standing in the firm clasp of the book-ends on the table and the warm colors in the prints on the wall, you would say the

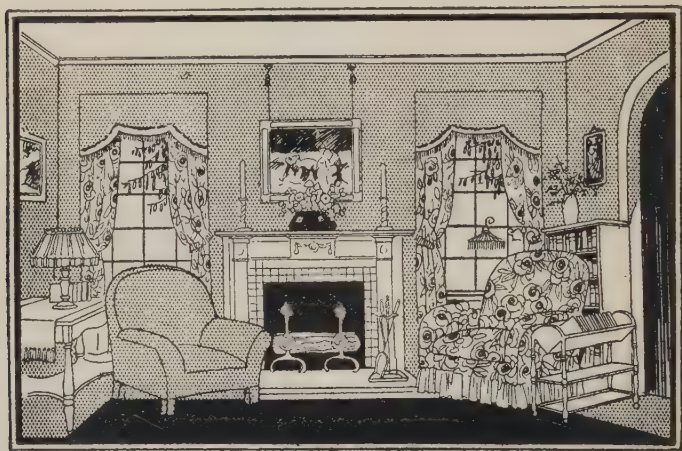


Plate 79.—The Fireplace Group in the Living Room

picture made by these various objects is really most attractive.

Let me here call your attention to the touch of individuality which is introduced into the room by the way the wall space is arranged and tied to the furniture. The table and mirror together constitute the object of central interest which every wall composition should have. This is enriched and emphasized by the lamp which reaches up and links the two objects together and the row of books on the table.

The wall is further decorated by the two pictures on either side of the mirror and these are placed in intimate relationship to the chair beneath, so that the table, lamps, chairs, mirror

and pictures form a well balanced and interesting still-life composition or picture with the wall itself as the background. This same sort of treatment has been carried out on the fireplace wall, but here the windows with their draperies add a note of rich color and decoration.

The chair on the right may well be another old one dressed up in a slip cover of the same cretonne as the draperies. The chair on the opposite side of the fireplace is economically upholstered in a navy blue denim.

One reason for the nondescript, characterless appearance of many rooms is the lack of a consistent and intelligent use of color. Color is the cheapest real beauty and quality that can be put into a room. It is the home decorator's first aid to beauty and homelikeness. So the smaller one's means the more imperative it is to enlist the services of color.

This family of limited income cannot afford to buy expensive damasks, brocades or velvets for their windows or friezes, brocatelles and mohairs for their upholstery. But any family can use denim, cretonnes, reps, cotton damask and other of the cheaper materials, and by taking studious thought of color relationships, they can make the effect one of beauty. In this particular instance you will note that blue was chosen as the dominant hue, and rose, black and green introduced for variety, and with a single accent of orange for the complementary note.

The lamps, too, are an important element in securing both beauty and homelikeness; for having enough of them to produce general illumination makes it unnecessary to use the overhead central fixture lights; and the effect of comfort and reposeful beauty which is achieved by shaded lights cannot be overestimated. Where base outlets are absent the lamps may be connected up to the central fixture by means of extension cords. And don't forget the sweet and gracious charm of flowers; one growing plant, fern or vine will give a decided touch of individuality to the humblest room.

All these suggestions are practical; none of the features entails much expense; no one of them will produce any decided improvement; but all combined cannot fail to put an air of colorful, cheerful, homelike charm into even the most hopelessly commonplace surroundings.

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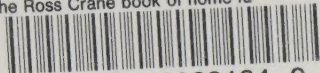
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